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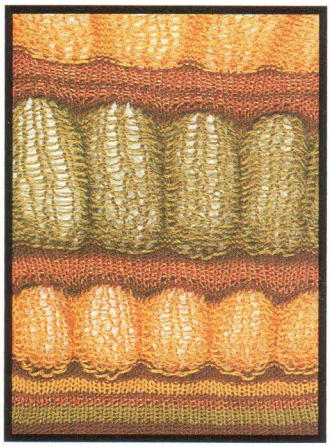

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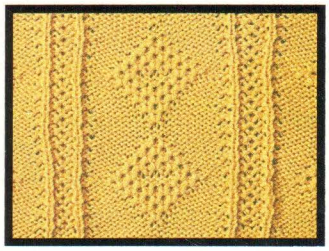

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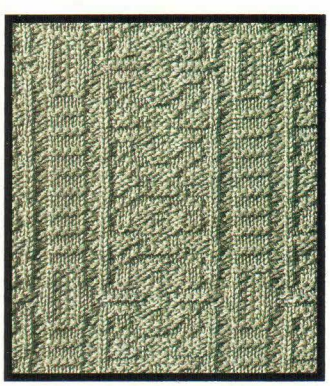

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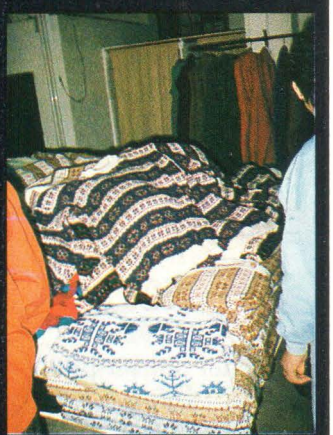
Penny Wright-Thompson explores the textile industry, its styles and prices!

The Knitwear INDUSTRY OF THE MALTESE ISLANDS

Traditional lace edgings



This craft shop even has garments hanging from the rafters!
Notice the knitted coats on the rail in self-colours compared to the beautiful colour combinations of the sweaters and cardigans at the front of the photograph

This loom could date from the Industrial Revolution — but it still works!

Mass production

Machine knitted shawls

The first thing that strikes you when you arrive in Malta is the knitwear. As you travel northwards from the airport there is a series of small industrial parks with small factory units. Several of these industrial areas house the textile industry of the island. Whilst tourism is now the major industry of the islands (Malta and Gozo), followed by farming and fishing; knitwear plays an important role in the islands' economics.

ANONYMITY

Strangely enough the knitwear that is produced and sold here bears no brand labelling — in fact no labels at all. However, a large proportion of the knitwear produced from factory bases here is produced for export under specific company labels and sadly, may not show 'Made in Malta' at all.

THE TWO INDUSTRIES

The industry structure here falls very clearly into two parts — Malta has the technical industry and Gozo the cottage industry. The two islands form a political union but are otherwise separate.

Gozo is a small island a mere nine by five miles and relies on its own agriculture to provide for the population. For example, it has only one bakery to provide for all the island — and its bread is delicious. By contrast its knitwear industry is everywhere. In every village there will be at least three outlets selling knitwear — men's and women's sweaters, cardigans, ladies' coats and a mass of children's wear. The garments are hung in profusion around the doorways to the shops and inside hang from every inch of the ceiling.

SIMPLE POLICIES

The Gozotian industry here has a very simple export system — sell to the tourists in bulk. It is possible to get discounts on as few as three items bought at the same time and there is always an opportunity to try everything on before

you part with your money. In one discussion it was explained that on Gozo all the work is done by outworkers, both hand knitting (mostly baby and young children's wear) and machine (everything else), who usually have their own outlets in a local shop or boutique, or have a market stall in some strategic position in the village to sell to the visitors. However, there is a central organising element, who design the garments and control output and pay rates and this is centred on Malta.

Obviously, the majority of workers here are women. Knitting is a national pastime on Gozo. You can see local women winding wool into balls at the bus stop, on their doorsteps and in any shady spot, as if time is a precious commodity and every second must be accountable.

A REMARKABLE CRAFT CENTRE

However, a visit to the Fontana Cottage Industries shows how organised these people are business-wise. It is a remarkable craft centre where workers are employed in lace making, weaving, crochet and knitting all in one building. It is also open to visitors who can watch practical demonstrations of all these crafts. Fine lace mats and tablecloths are available here at almost giveaway prices compared to Britain. Beautiful lace door curtains, complete with rings are sold for a mere £m3.95 (£7.90). Whilst this type of item is not such a necessity here as in other regions, the islands are very popular holiday locations for the Germans, Danes and Italians.

Finely crocheted shawls are sold at £m3 (£6), ideal for dressy evening wear in fine whites with pastel shaded overlays.

Weaving is carried out on ancient wooden frame looms and white or cream woven floor mats are very popular. A small doormat (18 x 9 inches) costs £m2.95 (£5.90) and they are hand washable.

COLOURS AND DESIGNS

But it is the knitwear produced here that is breathtaking — rows upon rows of locally designed and produced garments — heavy outdoor jerseys and cardigans, lighter weight sweaters and fine sleeveless jackets all hanging around this huge room to catch your eye. Designs are varied but have a central theme — diamonds and spots are favourite with intarsia work very dominant. Colour combinations are very distinct — white, greens and browns; two shades of grey and pale pinks; varying shades of blue and maroon or mauve.

Obviously, being a Mediterranean island the temperatures here are very mild, and light colours are favourite. Many garments are self-coloured in white or ecru, with Aran patterning being popular.

Lacy crocheted jackets both sleeved and sleeveless are also very popular, always self-coloured and always white, cream or beige. These are all hand worked. Sweaters on Gozo start at £m1.99 (£3.98) and run to really large sizes (I bought one!). They use man-made yarns, mainly acrylic which need to be hand washed in cool water, but nevertheless I couldn't buy the yarn in Britain at that price. Prices rise to £m10 (approx £20) at the highest and all the garments are well produced, and well finished — which is a good way of testing good workmanship. Again, if you bought three sweaters at £m1.99, the price was £m5.50. Larger bulk would be negotiable. Needless to say, visitors come here specifically to stock up for next winter's 'woollies', and everything not sold to the tourists goes for export.

THE TWO JOB ECONOMY

Wages in Malta and Gozo are very low compared to the rest of Europe — a man working in the shipyard would get £m40 a week (around £80). This is the top wage. Therefore many workers have two jobs — mainly taxi and minibus driving. Tourists come here all year round so there is always work. Therefore it is easy to see that the knitwear industry, as ever, is not exceptionally well paid — the prices it is sold at also indicate this. Bulk production is obviously the way money is generated. But even so, wages are poor compared to the amount of time required to produce the goods.

SALES AND PRESENTATION

On Malta the selling is more discreet. The larger towns like Sliema and the capital Valletta, have an abundance of quality shops selling knitwear from Britain, Italy and Greece as well as locally produced garments. However, for real bargains visit the harbourside market in Marrsaxlokk on Thursdays. Here you can get local knitwear, local lace, particularly huge tablecloths, crochet work, leather belts and items such as wallets and purses, and very reasonable T-shirts and beach towels, in fact, every type of output of the local textile industries is available here.

Pretty printed T-shirts, or plain embroidered with the Maltese Cross, are sold at £m1.50 and are manufactured on the island. Lace trimmed ladies' handkerchiefs can be picked up for 10c (20p) each.

This market is representative of the outlets in most towns and villages on the island for marketing its textiles from its home base.

It is evident that the Maltese women are very adept at knitting in all guises. But, as usual, it seems to be the men who control the output and the marketing, and particularly the wages. There seem to be very few Maltese women in business management in the knitwear industry, however small the unit. This seems to verify that middle eastern traditions influence the social structure here, which also accounts for a lot of the design influences and mellow colours that are so frequently visible in the knitwear produced on these islands.

EDITOR'S LETTER

Hopefully you'll be lying back in a deckchair (whether in the garden or on the beach is immaterial — just be grateful the weather's changed) reading this. However, don't think of putting away your machine as we're packed full of techniques, ideas and garments for all your summer knitting this month. We've even got ideas if you don't want to knit — try 'dressing up' a knit you're tired of — we show you how in 'Revamp and Revitalise' — with a special offer on the button covers to add that special finishing touch.

If you're off on holiday and travelling anywhere near Malta — don't miss 'The Knitwear Industry of the Maltese Islands' — there are even tips on which is the best market to visit for bargains! Going sailing, or just like the nautical look? Then check out 'Seasonal Occasions' for nautical ideas with a modern art look. For a dressier look a sailor collar adorns our tuck and lace cardigan knitted in cotton.

We've some wonderful ideas for quick knitting or simple decorations this month. Ann Brown of Posh Frocks wraps fine summer yarns to great advantage in 'Elegant Wrapping'. Elaine Cater shows how a little bought lace can be incorporated into a garment for a light and summery look in 'Lace Links'. This month's 'Adapt-a-Pattern' gives two variations on a plain jacket. The easy fit long-line version is flattering for all sizes with its open ribs and quickly decorated using dyed wooden buttons, matching beads and a little very simple embroidery. If you're a garter carriage owner, you can let that do most of the work trying out some of the designs in the 'Stitch Pattern Library'. However, if you like a touch of garter stitch but don't have the carriage, see 'Step by Step' for ideas and techniques for different styles of manual working. Fancy a quick intarsia knit? The striped vertical top is worked on a chunky and decorated with beads.

We've plenty to keep you busy on rainy days. The 'Designer Look' explores the deliberate dropping of stitches! Maggie Dyke makes sure you don't move any stitches you don't want to whilst exploring the decorative potential of lace knitting in 'Simply Silver'.

Back to the garden for a bit of quiet study and relaxation. More hints on making perfect Fair Isle with Linda Jackson in 'Fair Isle Facts'. Irene Krieger helps new Passap/Pfaff knitters understand the needle diagrams in 'Starting Out' and Wendy Damon takes a look at IntoShape's basic potential in 'Computer Style'. If you're a computer user, then this is a good month for you. Jack Hall continues his entertaining series about choosing and controlling your computer, the low down on using a graphics tablet and the topic of switch boxes are all in 'The Machine Knitter's Computer'. Explore the potential of the most popular paint program in 'Why Deluxe Paint?'. After all that study, settle down and relax with Val Slater's report on the best of the new books and patterns in 'Books, Bytes and Stitches'.

When you're ready for action again, there's a cotton Fair Isle sweater to knit for the man in your life; a colourful textured jacket (E6000) for yourself; a cool but smart two piece suit in lightweight yarns (an easy ribber make) and a lace top with unusual texture to wear on further lazy summer days.

Wherever you are and whatever the weather, here's hoping we've found something to bring a little sunshine into your (machine knitting) life!

Carol

THE MACHINE KNITTER'S COMPUTER

Jack Hall continues with helpful advice on maintaining a good relationship with your computer

COMPLETING THE (ETERNAL) TRIANGLE

(or how to keep in touch with your computer even when wedded to your knitting program)

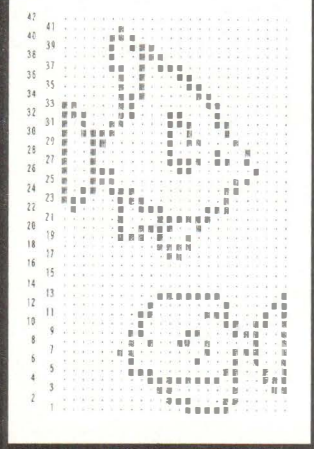
In the first article of this series we talked about matching your PC to your Knitting Design program. The second suggested some things to think about when choosing a program so that you too will feel comfortable in the partnership.

That seems to put the design program in its proper place between you and the computer. All very fine for getting on with the knitting. As with any other *ménage à trois*, however, there are times when you want to deal directly with the computer. Knitting programs are designed to deal with rows and stitches. Much as you might like to stay close to your real love at all times, other duties, perhaps even temptations, will beckon.

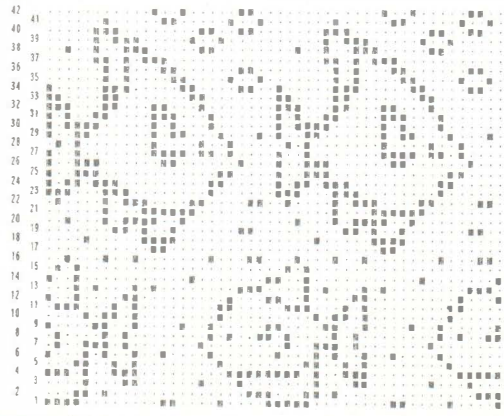
If only to retain your fair share of time on the family computer you ought to look reasonably competent with some of the other tasks that 'justified' the PC originally. An ideal ploy would be to somehow use your knitting program as an intermediary. That could allay any suspicions of infidelity.

At least when electronic designing was confined to a PPD, a PE1 or an E6000 console depending on whether you were using a Brother, a Singer (USA/Canada — Silver in Britain) or a Passap there was no one critically judging your performance or loudly demanding fair shares with screen time.

PICTURE 1



PICTURE 2



The edited design — shown two patterns wide

There's an old saying that goes:

'Twice blessed he whose cause is just, but thrice blessed he whose blow is Fust.'

So make sure that 'you get yours' by showing that you can get that computer to produce more than motifs, garments and incomprehensible (to non-knitters) printouts.

ENHANCE THE MYSTIQUE!

Remember what we said in previous articles? The combination of knitting program and knitting machine is one of the most sophisticated and demanding uses of a computer that is likely to be found in a personal abode. So enhance the mystique by effortlessly managing disc drives, directories, files in both text and graphic formats. Find, move, copy, delete, display and print files from anywhere on your hard or floppy drives. Start up those other programs as and when needed.

If this does nothing else it will maintain your status as a 'COMPUTER WHIZZ'. Being able to do all these things as well as knit would put the rest of the family in perspective and stake out your place in the sun.

ALL CHANGE

Now what about those other designs made on systems and programs different from yours? Wouldn't it be fine to swap 'stuff'? If only Kathy, who designs such fascinating troll motifs for her E6000, had had the decency to install the same program as you! And she's always saying how much she would like to be able to use those four-colour jacquard designs you make for your KH-940! If only you could trade 'em back and forth!

Let's look a little more closely to see what you might achieve without having to attend a six months course in how to handle DOS, WINDOWS or GEOWORKS. The goals in mind are:

1) To handle standard computer jobs, such as copying, deleting, renaming, displaying and printing directories and files as well as starting programs, without having to learn an array of DOS procedures.

2) To be able to move designs into, out of and between your knitting design program and the electronically aided machines of others.

3) To run a program that does all the knitting design you could want, competes in price and performance with any others currently available yet will carry out 1) and 2) above using pictures more than words.

A tall order? Yes indeed! Even for those who know how, perhaps like, to use DOS and 'do-it-all' programs such as WINDOWS and the like there is merit in trying to reach the goals above. It's nice to sit in the pilot's seat of a really good knitting program and yet be in control of your whole system.

There are many programs to handle 1) above. If you learn to use such a program well enough you could 'juggle' with item 2).

There are a few excellent but highly specialised knitting programs. Even fewer that design garments as well as motifs and stitch patterns.

Are there any programs to achieve the high aims of 3)?

Nothing in life is ever perfect. No program will meet the needs and capacities of all users but if your curiosity and appetite has been aroused at the thought of being able to do what is implied in item 3) then please be assured that those goals can be met. Just think how much easier it would be to justify the cost of a knitting program if non-knitters in the family could use it for item 1) too.

If you can't beat 'em... turn 'em into allies! We do it all the time!

In future articles (Editor permitting) we will try to describe how to set up your system, how to choose a knitting program and how to get the most out of your PC, especially if you have neither time and/or inclination to learn more jargon and procedures than are built in to your knitting program.

THOUGHT for the DAY!
If Rabbie Burns lived today would his *Ode to a Mouse* have been different? With all respect to Scotland's great poet and all honour to a famous folk ditty the modern knitter's anthem might be: 'EAR ALL, SEE ALL but SAY NOWT, SCAN ALL, SAVE ALL AND PAY NOWT.
IF E'ER THA KNITS OWT FOR NOWT, ALLUS KNIT IT FOR THY SEL'.

NEWS AND PRODUCTS

News of computing matters from Carol Chambers

GRAPHICS TABLET

Graphics tablets have been around the computer world for some time, but when I first heard of them they were expensive and specialised devices aimed mainly at the professional CAD market. DesignaKnit has broken this mode of thinking with the Acecat II (well it has for knitters, from recent experiences, some computer shops still have to catch up on our technology). If you have attended one of the large knitting shows this year, you may have seen these tablets in action. They look like small boards with a plastic tipped 'pen' attached to them. DesignaKnit can supply the tablets and an upgrade to your program that will allow their use in the editing of colour stitch patterns. For anyone who has never made complete friends with their mouse, or who 'thinks artistically' best with a pen and paper in hand, a graphics tablet could be ideal.

PICTURE 3

BASIC USES

You use the 'pen' just like a pen, albeit you need just enough pressure to ensure the nylon tip makes contact with the drawing area of the tablet. Draw slowly over the area and your 'scratchings' appear as colour patterns/lines on the screen. At the moment, the movement is not as smooth as I personally would like — although I'm told that this is being attended to in an update for the near future — but I do find it a lot easier to draw directly with this than I ever did with the mouse.

TRACING

One of the most interesting aspects of using the tablet (at least to non-artists like myself), is the facility to trace drawings. The working area of the tablet is covered with a plastic film. Insert your drawing underneath the film and then use the pen to trace it — one of my early efforts is shown in Picture 1 opposite. This is a printout of the tracing as it first appeared. A little editing can turn the outline into a very knittable design — as Picture 2.

FUTURE PLANS

As well as a smoother movement on screen, future plans include more extended use of the graphics tablet so it can be used in other parts of the program — watch this space...

OUT OF DESIGNAKNIT

If you have Windows™ on your computer, you can set up the tablet to work instead of or alongside your mouse in most Windows programs. I was not sure whether I was ready to completely 'lose' my mouse, so selected the 'alongside' option. Once I'd sorted out how to get everything I needed on to the correct COM port (see Switch boxes) the actual installation process was quite straightforward. You can use the 'pen' instead of the mouse to select and move around Windows programs and I particularly enjoyed drawing with it in Windows Paintbrush. The action here is very smooth and tracing was particularly successful (another of my efforts, saved as a PCX file from Paintbrush is shown in Picture 3). Unfortunately I can't persuade it to work with Deluxe Paint (yet!) but I can do the tracing and some drawing in Paintbrush and then save as a PCX and then do any final twiddles which may be easier worked in Deluxe Paint. After this, of course, I put it all back into Designaknit, convert it to a stitch design and knit it! (Well that's the theory, I run right out of time around about the knitting part!).

If you haven't had a good look at DesignaKnit's graphics tablet try and catch a demonstration at your local dealer or next show. Further details are available from Soft Byte Ltd, Vron Cottage, Quarry Lane, Nantmawr, Oswestry, Shrops SY10 9HH. Tel. 0691 828556.

SWITCH BOXES

All the truly experienced computer users can now sit back and feel smug at my ignorance, but up until a few weeks ago I was the type who put coloured dots on my COM ports so I knew which one was which and who tried, as far as was reasonably possible to hardly ever change the leads on them! However, when it came to buying the graphics tablet I had a problem. It needed the same COM port as I used to connect the DesignaKnit lead to 'feed' my PPD. A quick explanation here — my electronic machine is not in the same room (or even on the same floor) as my computer. That has never worried me, as I can download patterns from the computer directly into the PPD (life has got even easier, with the Brother 965 machine, I just take the cartridge out and take that up to plug into the machine). I couldn't imagine wanting to swop leads about on a regular basis.

EARLY LEARNING!

After a chat to the nice people at Soft Byte and a few computing friends, I heard about something called a switch box — plus some funny little things called gender changers (I finally got the words right, I've been calling them gender benders for weeks!). A visit to 'Computer World' armed with this new found knowledge was next, but unfortunately this was where I got the reaction of — "Why would you want to use a graphics tablet and a mouse?" Their boxes did not have the right sort of sockets for the plugs I needed to put in them, but they did sell conversion leads. By the time I'd finished working through the minefield of which box I needed, which conversion leads and gender/socket fittings, I was adding up to what I thought was serious money, to say nothing of a wiring traffic jam on my all too small desk! There had to be an easier way, so reluctantly I left empty handed and went back to the telephone — and a better idea of what I needed.

GETTING IT RIGHT

Happily, it didn't take too long to get a telephone number of a stockist of the boxes. A phone call and a discussion with their technical people to clarify my requirements resulted in my box, connecting lead and gender changers being delivered the following day. Unfortunately, the wrong lead was enclosed, but another phone call and only one day later, I was in business. I now have a four way switch box. The lead goes into my COM 2 port. I have my downloading leads from both DesignaKnit and IntoShape plus my graphics tablet all on it (the spare socket is optimism about the future!). I turn a knob and switch from one to the other as and when I need to and for me, I've never felt quite so versatile. There was another bonus, taking leads in and out whilst I worked out what I needed and finding out I'd been sent the wrong lead removed all my fears about those holes at the back of the box. I now know what they all do — without the little coloured dots — and should something else come along that wants to share my printer port (for instance), I know there are lots of plugs, sockets and leads around that make that a feasible proposition!

FOOTNOTES

My four way switch box had four nine pin sockets at the back. As two of my leads had nine pin sockets (the Acecat and DesignaKnit) I needed gender male/male connectors for these. I thought I was 'home and dry' with the IntoShape lead, but luckily decided to check with Clwyd Technics first. I needed an extra lead changing from a different style of plug between the box and the port, once received, this worked like a dream. Not everyone will have the same system as me — so their requirements may be different. I have to say, it was well worth the phone calls I made to ensure that I was buying and connecting the correct items and would advise anyone starting from the same position (of innocence?) as myself to do the same.

The box and some of the leads and connectors were bought from Rapid Electronics, Heckworth Close, Severalls Industrial Estate, Colchester, Essex CO4 4TB. Tel. 0206 751188 — they have quite a large catalogue which includes a range of computer cables, boxes etc.

A variety of cables and plug/sockets are also available from Maplin — either your local shop or via mail order — enquiries tel. 0702 552911.

MYLAR SHEET AND PUNCHCARD DESIGNER (MSAPCD)

Clive West, author of the program, has been very busy in the last few weeks, with no less than two revisions to his original program! The latest version is 2.3 (which will be reviewed fully next month). However, for current and prospective customers of this useful budget stitch pattern design program, there have been some changes in the distribution means and pricing. The program is now being distributed through the authorised agent, Mrs D. H. Russell, 28 Norman Road, Holland-on-Sea, Essex CO15 5XS (Tel. 0255 814594). The program is no longer being distributed as Shareware but a free demonstration disc is available — send a blank disc and SAE (international reply coupon overseas) with your request to the address as above. Fully registered versions of the program are available for £17.50 (incl p&p) for UK customers and £21.50 (incl p&p overseas — please pay by International money order) — cheques and money orders should be made payable to Mr D. H. Russell.

THE NEW ADDITIONS

The latest version provides support for more printers, conversion programs for different types of PCX files (direct to the KD format that the stitch designs are saved in through MSAPCD — of special interest to Windows Paintbrush users amongst others), plus of course, the improvements which had been incorporated in version 2.2. These were:

Vertical and horizontal imaging plus 90, 180 and 270 degree rotation of marked blocks; one colour and pattern filling of bounded shapes; direct loading of files from the file list screen; inclusion of colour symbols (A-P) on all mylar sheet and punchcard printouts, to allow for multicoloured printing; specification of any printer port or the facility to send printing to a file by specifying a file name.

This program is increasing in versatility all the time and for its price is excellent value for money.

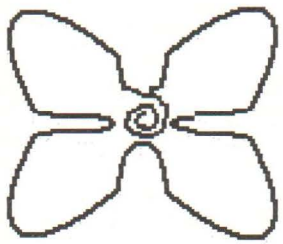
ANY MORE NEWS?

If any readers or computer wizards know of anything they think might be of interest to we machine knitting computer users — send us the details — we like to keep ourselves and our readers informed!

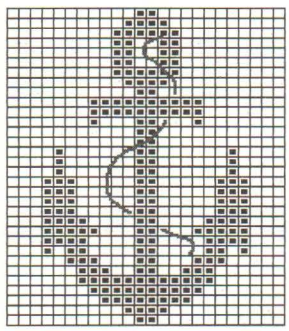
All information to the editorial address (at the front of the magazine) please.

Viv Pain shows how to create new garments from old with a little cut and sew and some surface decoration

PICTURE 5
Cord trim



PICTURE 10
Swiss darning chart



REVAMP AND REVITALISE

We all have garments in our wardrobe that have seen better days and how many times do we throw these garments into a cupboard fully intending to unravel the yarn at some later date to use again. I, for one, very rarely get around to doing this. Now, with a little knitting, snipping and sewing you can create updated high fashion garments from your wardrobe rejects.

REASONS FOR ACTION

Firstly, let us look at some of the reasons for revamping a garment.

a) The ribbings have gone out of shape, but otherwise the garment is in perfect condition.

b) Funds are low and you need a new garment for a special occasion.

c) The garment shape is not in vogue and you have not worn it for some time.

d) The style of the garment is boring and it would benefit from some revitalisation.

e) Some of the original buttons are missing and cannot be replaced.

It is not only home-made garments that benefit from the following treatment, it works equally well on shop bought items.

CANDIDATES FOR TREATMENT

I have taken two garments, a black wool button-through chain store purchased cardigan and a white 'V' necked, machine knitted cotton cardigan and I hope that my ideas will inspire you to think of what you can do to those discarded cardigans in your own wardrobe.

THE BLACK CARDIGAN

This cardigan was only about a year old and was in perfect condition except that the welts had gone rather baggy, making the garment look very untidy when worn. I decided to reincarnate my plain black cardigan (Picture 1) as a glamorous evening top.

THE TASK IN HAND

1 The baggy welts had to be disposed of.

2 I find long sleeves a nuisance in the evening so I wanted shorter elbow-length sleeves.

3 Being wool, I felt the high neck may be too warm for evening so decided on a scoop neckline.

4 As the garment was for evening wear, it needed some glitz and glamour added.

THE REMEDY

First, I started with chalk where I wanted to cut (Picture 2). I decided to shape the lower front edge for an interesting look and, therefore, curved the fronts evenly to meet just below a button and a buttonhole.

There are two ways to finish off the edges that are cut:

i An overlocker can be used. This is the method I used and I just followed the chalk markings with my overlocker, cutting off the surplus fabric as I went.

ii For those without an overlocker, follow the markings with a zig-zag stitch on the sewing machine and then go over that zig-zag stitch with a straight stitch. Cut off the unwanted fabric close to the stitching.

With either method, take care not to stretch the fabric. I used a contrast thread so the stitching showed in the photographs, but normally a matching thread would be used (Picture 3).

Because this was a purchased cardigan, it could have been difficult to pick up stitches around the neck etc. using the normal cut and sew method, so I decided on a sideways rib that would be stitched in place by hand.

THE RIBBING

Materials used: 1 x 100g cone black lurex glitter (4 ply).
4 small clear plastic stud fasteners.
2m silver/black metallic cord.
1 packet CLIX button covers.
Main tension: A firm but not too stiff length of ribbing is required. I used T2/2.
Size: Sufficient ribbing is required to fit all around the cut edges of the garment, stretching it slightly so that the garment hangs perfectly, plus approximately 15cm for cutting and neatening the edges. I knitted one long piece, cutting the edges where required and securing the cut stitches by hand with a binding stitch.

With RB in position, set machine for 1x1 rib. Push 17 Ns on MB and 19 Ns on RB to WP. Arrange Ns for 1x1 rib. Knit approximately 1,000 rows.

TO MAKE UP

Pin the ribbing in position over the stitching, lapping right front over left. Cut where necessary and neaten edges. Stitch in position using backstitch along the lower edge. Hem the cut edges to lie flat inside the garment. If the neckline does not lie flat, run a gathering thread of main yarn around the outer edge and draw up until the edge does lie flat. Sew stud fasteners on to the rib at neck and hem.

TO DECORATE

Using a matching thread, couch the silver and black cord around the neck, and in a wavy line down the right front as shown in Picture 4. Make a flower motif using the same method (Picture 5). For a final finishing touch, add CLIX clip on button covers to the buttons to give a totally exclusive look (see offer on page 11). Give the completed garment a final steam press.

THE SAILOR JACKET

This garment started life as a rather boring plain white cotton long-line cardigan. It had lost one of its plain white buttons. With the nautical look very popular once again this summer, I decided to create this look, complete with sailor collar.

The welts and cuffs were cut off and finished in the same way as the black cardigan but the front bands were left alone. Because a jacket effect was required, 4cm hems were turned up around the lower edge and sleeves.

THE ROULEAU

Several yards of rouleau were knitted using 4 ply cotton in navy. To knit the rouleau: Using approximately T7 cast on 5 sts with the weaving method. Knit to required length (I knitted 2,000 rows). The rouleau is stitched from the side seam on top of the hem line, across the back, the lower front, up the front band, down the other front band and across the other front back to the side seam. Starting at the neck shaping, the rouleau is also stitched across to 1cm from the sleeve edge at the shoulder, in a square at the back to form the sailor collar (Picture 6) and back to the neck shaping at the front. Mock pockets are stitched on the front and a band is stitched on top of the hem line around the sleeves (Picture 7).

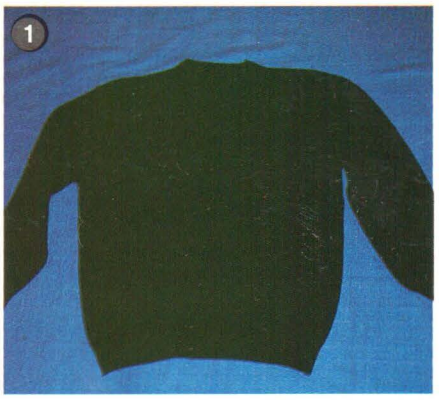
Approximately 1m of rouleau was knitted using 4 ply gold lurex yarn. Using T6 cast on as above and knit approx 750 rows. The gold lurex is stitched across the top of the mock pocket and around the top of the sleeve band (Picture 7).

THE NECK INSERT

Using navy and T6.1, cast on 3 sts. Using the sequence 6 rows navy, 6 rows gold, K66 rows increasing one stitch at each end of every alternate row. 69 sts. Using MT+3, K1 row navy. Using the same sequence as above K66 rows decreasing 1 st at each end of every alternate row. 3 sts. Cast off.

Fold the insert along the fold line and stitch the sides together neatly, this can be inserted into the cardigan and fixed with Velcro to facilitate easy removal for washing (Picture 8).

4



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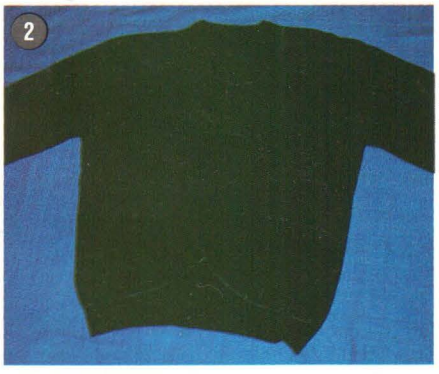

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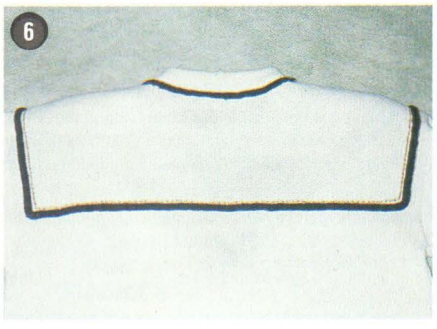

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THE EMBROIDERY

An optional row of gold chain stitch can be stitched on the inside of the rouleau that forms the mock collar.

As a final finishing touch I thought an anchor would complete the nautical look. I did purchase a navy anchor motif (Picture 9) but decided this looked very heavy when applied to the jacket. Using the Knitter's Design Graph, I placed the anchor motif under the graph and used the see-through facility to create the chart (Picture 10) to Swiss darn the gold anchor on to the cardigan (Pictures 11 and 12). The cardigan was given a final steam press and the CLIX navy/gold anchor button covers added to the cardigan's plain white buttons. An odd button was sewn on to replace the original missing button as this was covered by the button covers (Pictures 13 and 14).

The Knitter's Design Graph is available from The Machine Knitter's Company, PO Box 10, Cowbridge, S. Glam CF7 7YY.

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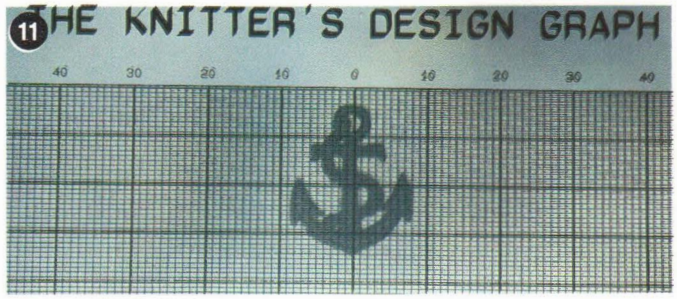

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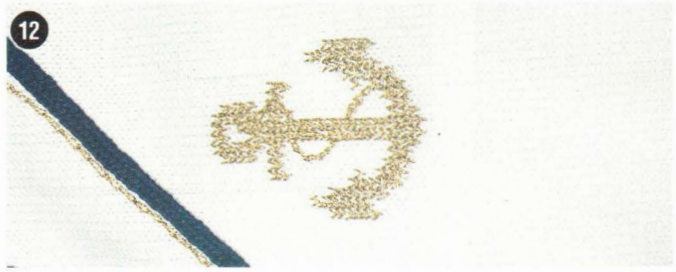

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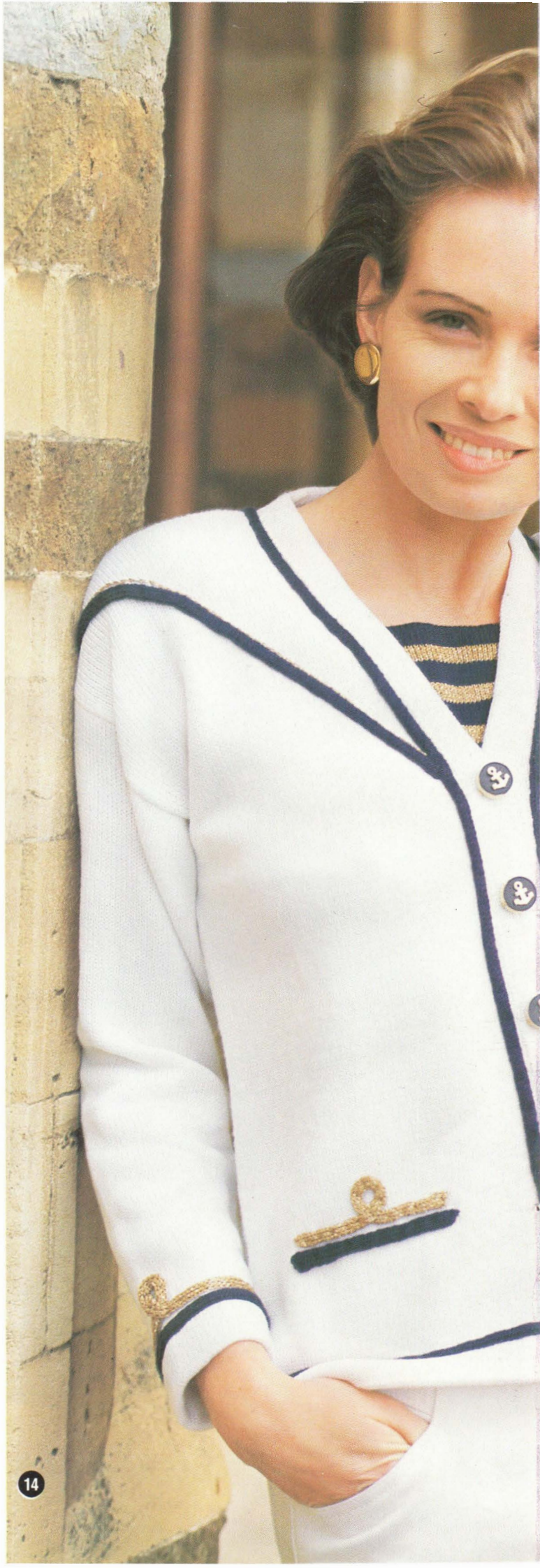

14

SPECIAL OFFER

GIVE A NEW LOOK TO YOUR GARMENTS with CLIX Clip on Button Covers

If you like the ideas on revamping a favourite garment (see page 8) or simply like to ring the changes, then don't miss this opportunity to SAVE £1.48.

Why not send for our Special Offer for two packs of CLIX Clip on Button Covers. **Pack A** contains the two sets of button covers used in the article — black and silver with a diamanté centre and navy with a gold anchor.

For those who wish to decorate a black cardigan with gold lurex and create a nautical jacket without using navy and gold, **Pack B** contains a set of pretty gold and black button covers plus a set of silver anchor button covers.

Normally retailing for £9.99 per set, we are offering both sets for £18 plus 50p post and packing.

CLIX Clip on Buttons are invaluable for changing the look of any garment in seconds, not only knitwear. Blouses, dresses, jackets and skirts all receive the fashion treatment by adding these wonderful button covers on top of the existing buttons.

To: Machine Knit Today CLIX Button Covers Offer, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS

Please send me ..... set(s) of Two Packs CLIX Clip on Button Covers at £18.50 per set incl. p&p.

I enclose a cheque/PO made payable to Litharne Ltd for £ ..... (sterling cheques only please)

or please charge my credit card

Card no. ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Expiry date ..... Signature .....

Name .....

Address .....

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Postcode ..... Tel no .....

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Please allow 28 days for delivery. This offer applies to UK only. Overseas enquiries to MKT offices. Closing date of offer 29 July 1994.

If you do not wish to cut your magazine, please use a separate piece of paper.

MKT 7/94

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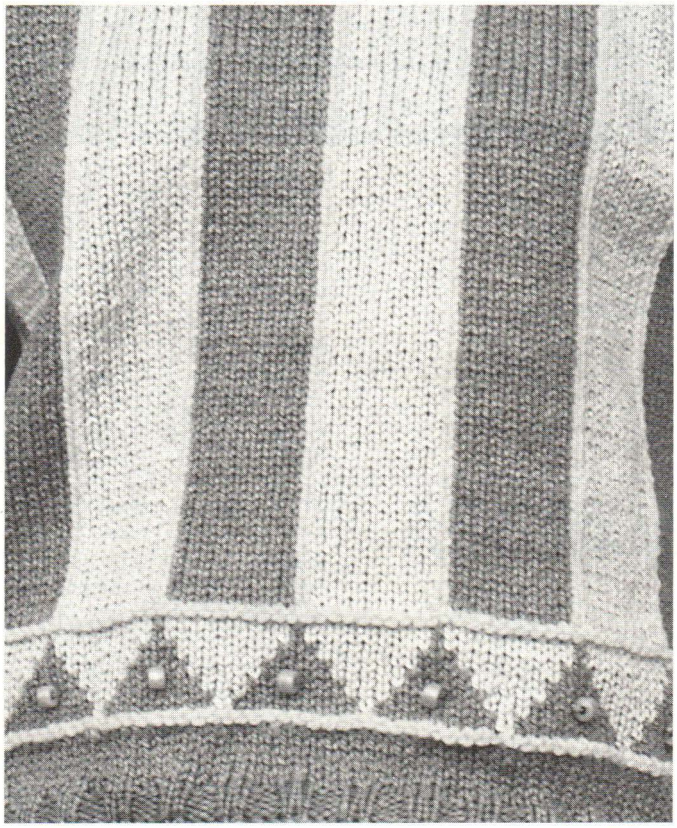
ON SALE 26th MAY

Lady's Stripe and Bead Trimmed Chunky Cotton Top

MACHINES: *These instructions are written for chunky gauge machines with intarsia carriage/facility and ribber*
YARN: *Texere Rainbow Cotton DK*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used Moss (MC), Mushroom (A) and Apricot (B)*
STOCKISTS: *This yarn is available via mail order from Texere Yarns, College Mill, Barkerend Road, Bradford BD3 9AQ*



SIZES
To suit bust 86[91:96:101]cm.
Finished measurement 91[97:102:107]cm.
Length 57cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Texere Rainbow Cotton DK
1 x 250g cone in MC.
1 x 250g cone in A.
50g in B.
18 beads.

MAIN TENSION
17 sts and 26 rows to 10cm measured over intarsia patt (tension dial approx 3••).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 55.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
Work intarsia pattern from Diagram 1.

GARTER RIDGES
Work garter ridge by dropping and re-forming each stitch in turn along the row.

BACK
Push 81[85:91:95] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
RC000. Set machine for intarsia knitting. Using MC, K6 rows. Using B, K1 row. Work garter ridge (see patt note) and K1 row. Continue in patt as given in Diagram 1. K until RC shows 80.

SHAPE ARMHOLES
K1 row. Cast on 3 sts at beg of next 2 rows. Inc 1 st at each end of next two rows. 91[95:101:105] sts. K until RC shows 142.

SHAPE NECK AND SHOULDERS
Cast off 30[32:35:37] sts for each shoulder. Cast off rem 31 sts for back neck.

FRONT
Work as given for back until RC shows 118.

SHAPE NECK
Cast off 7 sts at centre. Using nylon cord, K 42[44:47:49] sts at L by hand taking Ns down to NWP. Cont over rem 42[44:47:49] sts at R for first side. K1 row. Cast off 3 sts at neck edge on next row, K1 row. Cast off 2 sts at neck edge at beg of next row, K1 row. Dec 1 st at neck edge on next 6 rows. K2 rows. Dec 1 st at neck edge on next and every foll 3rd row 6 times in all. 30[32:35:37] sts. K until RC shows 142. Cast off.
Reset RC at 118. CAL. Unravel nylon cord over 42[44:47:49] sts at L bringing Ns down to WP. Work L side to correspond with R.

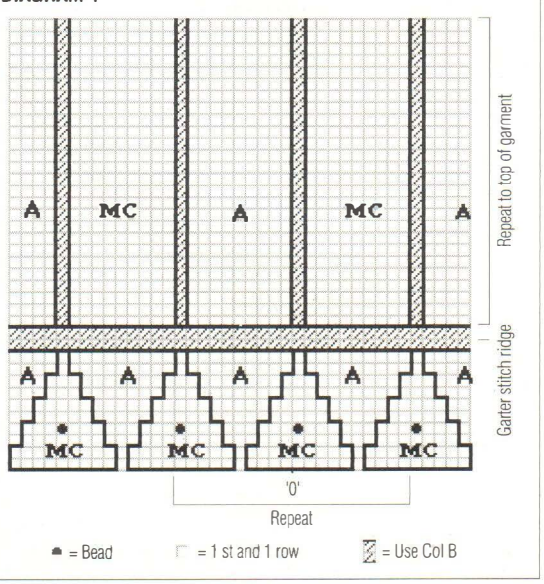
WELTS
Push 76[80:86:90] Ns to WP. With wrong side facing, pick up sts from below WY of back and hang evenly along the row. Using MC and T4, K1 row. With RB in position transfer sts for 2x2 rib.
RC000. T1/1, K4 rows. T2/2, K1 row. Transfer sts to MB and cast off.
Work front welt alike.

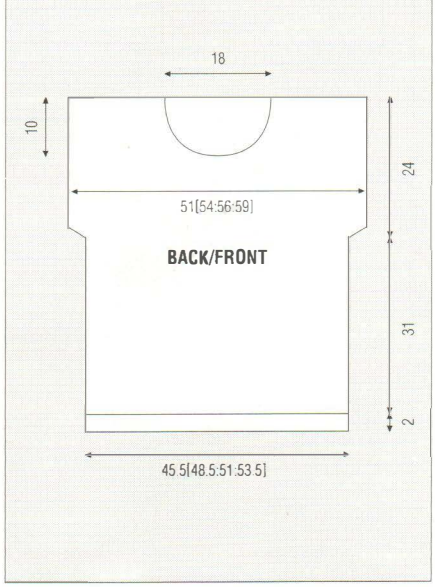
ARMHOLE FACINGS
Join shoulder seams.
Push 62 Ns to WP. With wrong side facing, pick up armhole edge and hang evenly along the row.
RC000 Using MC and T5, K1 row. Using T4, K12 rows and cast off.

NECKBAND
Push 84 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using MC and T3, K3 rows. T4••, K1 row. T3, K3 rows. WK.

TO MAKE UP
Block and steam press to correct measurements. Join neckband seam. Pin to right side of neck edge and backstitch in position. Fold in half to inside and slipstitch down through open sts unravelling WY as you go. Join side seams and press lightly. Sew beads in position as shown in Diagram 1.

DIAGRAM 1





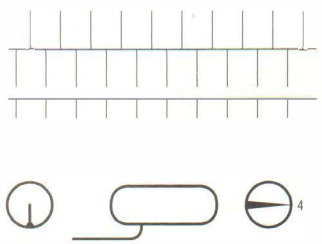
Irene Krieger helps new Passap and Pfaff knitters read their patterning instructions

STARTING OUT

UNDERSTANDING NEEDLE DIAGRAMS

DIAGRAM A

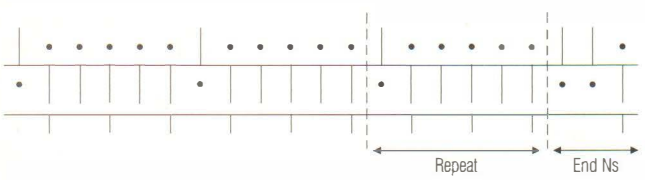
TWO-COLOUR DOUBLE BED FAIR ISLE



N / BX← K2 rows Col 1, K2 rows Col 2

DIAGRAM B

TUCK STITCH



N / AX(KX) K3 rows

AX / N K3 rows

Repeat

Over the last two months, I have explained how the needle diagrams are laid out and what the symbols mean and now it it time to put it all together to read them as a whole.

Before beginning, I think I ought to explain what they do not tell you. In the normal way, they won't tell you whether it is for tuck, Fair Isle or lace etc. but once you know what all the symbols mean, you can usually work that one out for yourself. If you are following a pattern for a particular garment, the designer may have named the needle diagrams. Certainly, on my patterns, I always put '1x1 cast on diagram', 'Tuck stitch diagram' or whatever just to make life easier if the pattern needs more than one diagram. However, some designers prefer to use 'Diagram A', 'Diagram B' etc. and that is not wrong either.

DIAGRAM TYPES

Needle diagrams break down into two types — there are those for knitting techniques and those for stitch patterns in their own right, though the division is somewhat blurred. A technique is mostly used with some sort of automatic needle selection e.g. a Deco card, or pattern out of the E6000 memory. If the needle diagram is describing a technique, it does not usually give the card or pattern number as the settings etc. can be used with many different cards. If a specific garment is being created, information about the card to be used is usually to be found within the instructions. When the needle diagram is describing a stitch pattern, say a tuck stitch made over some empty needles, more explicit instructions will be given. Just to confuse you, cards can be manipulated in different ways just by changing the settings and the end result can look nothing like the original card. To give an example, in an article in *MKT* some months ago, I used part of a card of the letter 'K' (intended for Fair Isle) to create a deep zig-zaggy tuck stitch edging. Some technique settings can also be used without cards to produce stitch patterns in their own right. How can you tell what the needle diagram is for? I am afraid the only answer I can give is 'experience'. As a beginner, the only thing you can do is make sure that you read every scrap of information about the pattern before you begin to knit. That means scouring the instructions for snippets that might be buried in places you might not expect to find them. For example, the needle diagram will not tell you that a certain yarn was used double but this might be hidden in with the yarn requirements of the instructions. It might just say '1 cone of Bloggs 2/30s, used double throughout'. If that bit escapes your notice, the fabric you end up with will probably be nothing like you had hoped.

TECHNIQUES AND NUMBERS

On the whole, diagrams intended for Duomatics are more comprehensive than those directed at the E6000. This is not just laziness but rather that an awful lot of information is provided by the console, so it is not necessary to repeat it on the needle diagram. The knitter makes the decision about the effect required by programming in a knit technique number. Each technique number is unique to one type of knitting, a description of which can be found in the instruction book. If, for example, the knitter has programmed in Technique 183, the machine will automatically give instructions to set the machine for a two colour double bed Fair isle. This includes the handle position, strippers, back lock setting, front lock setting etc. What is not provided by the console can be found next to the technique number in the instruction book. On the Duomatic, there is no automatic prompt, so all this information is provided on the needle diagram. Diagram A shows a needle diagram for the Duomatic which is exactly the same as Technique 183 for the E6000.

WHAT IT ALL MEANS

Talking you through it, the diagram tells you to have the same number of needles on each bed, set obeying the needle rule. The racking handle symbol is down so that the needles on the back bed are against the gap between needles on the front bed and vice versa. This is so that the needles don't crash into each other when you knit. There is a pusher for every working needle on the front bed. Orange strippers are to be used and the locks must be set to N on the back and BX and the left arrow key on the front. The circle with the black wedge and number is the Deco setting which is a big clue that a card is to be used with the setting. You don't need the Deco unless you are going to be using a card! Just because a picture of a card is not shown does not mean that one isn't used. If one of the twenty

cards that comes with the machine is used, all that will be given will be its number. Equally, if the stitch pattern requires a card that has been independently designed, you may simply be told which card it is. Very often garments are designed to encourage sales of pattern books, punchcards or computer discs, so that you have to buy the card or whatever in order to be able to knit the design. In the case of the sample diagram, the Deco is to be set to 4. This combined with the instructions to change colour every two rows and the arrow key on the front lock tells me that this is a two colour, double bed Fair Isle pattern.

The way the pattern will work is that as you knit across with the Col 1, the Deco will select the pushers according to the first row of the card. Now on our cards, we only punch the holes for the motif and Col 1 is always the background colour so we have a potential problem right here on the first row. This is where the arrow key comes in, because it will reverse the position of the pushers so that the pushers for the background will come into the upper working position and those for the motif will go into the lower working position. Arrow keys are only active when the locks move in the direction they are pointing, so the pushers will stay in the same position for the second row with Col 1. You would then have to go into the colour changer and pick up Col 2. This time as you move across the arrow key will reverse the setting again so that now you can knit the motif colour for two rows. Setting the Deco to 4 advances the card every four rows, allowing two rows with each colour to be knitted. As you can see, all the instructions for knitting the jacquard are there on the needle diagram.

MANUAL CREATIONS

Now look at Diagram B. This is a much more complicated arrangement and is for a tuck stitch pattern that is created manually on both machines. The first thing that is obvious is that where there is a needle in work on one bed, there is an empty needle on the other. The arrangement of the end needles is important, otherwise the designer (in this case, me) would not have gone to the bother of putting down anything special. An explanation is likely to be given in the instructions but this is not obligatory. Being a nice person, I will tell you. The end needles are like that so that you get a bit of flat knitting at the edges for neater sewing up. What you may find a little mysterious about this needle diagram is that some needles have pushers under them and some don't. No, it's not a mistake, I meant to do it like that. The unfailing pusher rule is that a pusher that is in the upper working position makes its needle knit and one in the lower working position will make its needle tuck or slip or whatever you have the lock set to. If a pusher is out of work, its needle will behave as if the pusher is in the lower working position. When you look at the lock settings, you will see that there are no arrow keys involved, so it is the same needles that are tucking. Not tucking all the time though because it is only when the lock is set to AX that these needles will tuck. On N, everything knits, regardless of pusher positions. As the tucking needles don't change, there is no need have a pusher under them. If I had put pushers in the lower working position in the diagram, it would not have been wrong, just unnecessary.

SMALL DIFFERENCES

Another mystery that I can clear up is why there are only N and AX given for the back lock, but the front lock has N and AX(KX) shown. The back bed and back lock on the Duomatic and E6000 are exactly the same so both machines can share the same instructions. On the E6000, the front bed and lock are electronic. There are no arrow keys because the console takes care of the reversal of pushers etc. For the patterning facilities that are usually controlled by the electronics, the letters are different. Where the patterning facilities don't require pushers e.g. CX and EX, the letters are the same. The KX in brackets is the setting for the E6000 and is the equivalent of AX on the Duomatic. This stitch pattern can only be created manually because no reversal of pushers is required. If the tucking needles had changed, the console would have to be programmed and used. On the front bed of the E6000, for patterns like these, it is not enough to just put the pushers into the lower working position, they must be out of work completely. If not, as soon as you knit across, the lock will bring the lower pushers back into the upper working position and spoil the pattern.

USEFUL KNOWLEDGE

The other thing I can see from the needle diagram is that when some front bed needles are tucking, all the back bed needles are knitting and vice versa. This is not a world-stopping piece of information but knowing something like this can be a big help to sort yourself out if you get interrupted and don't remember what you are supposed to be doing. You can look to see which bed is tucking and then use the orange tool to pick up the tucking loops and count them. If it is less than three, you have some more tucking to do. If both beds are tucking or knitting at the same time, you are in trouble! You will still get a pattern, but it will not be the pattern as shown by the needle diagram.

Hopefully, this explanation of needle diagrams has helped to put things into perspective for you, so when you look at a needle diagram, you understand what it is telling you. I would suggest that you go through some back issues of *MKT* and *MKN* and have a close look at the needle diagrams for our machines, not necessarily to knit them but for the mental exercise. It will help your understanding of the machine no end.

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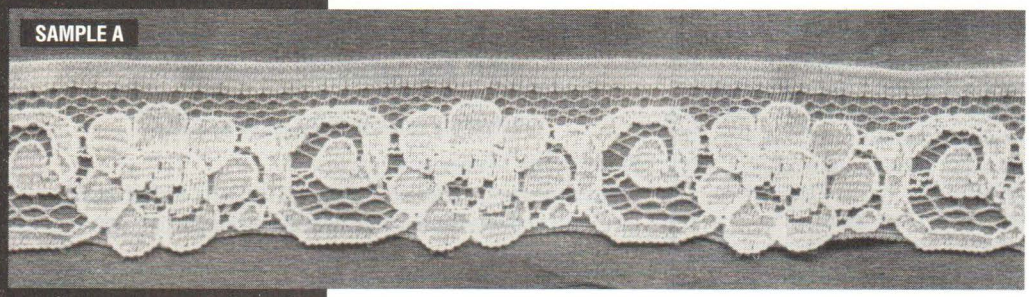
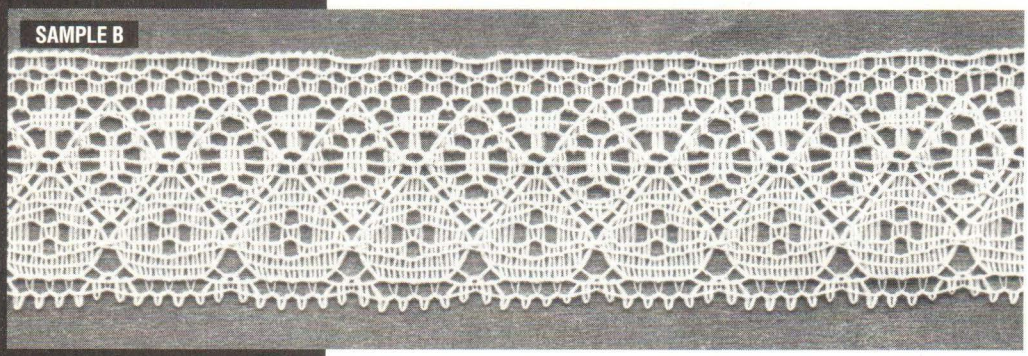
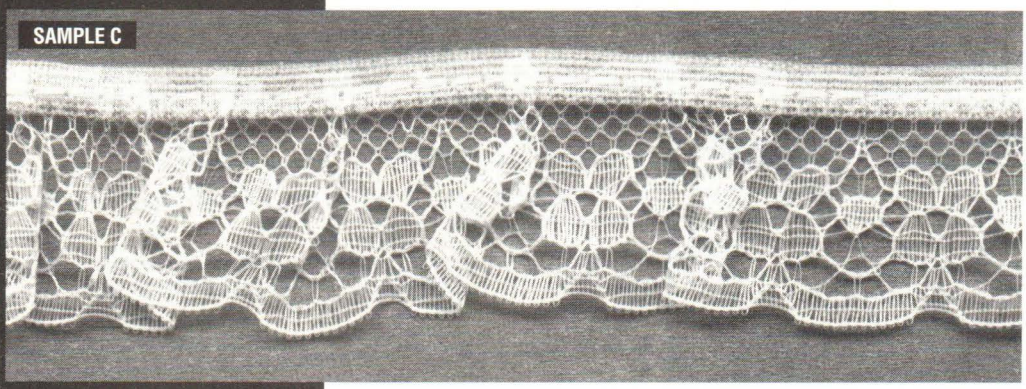
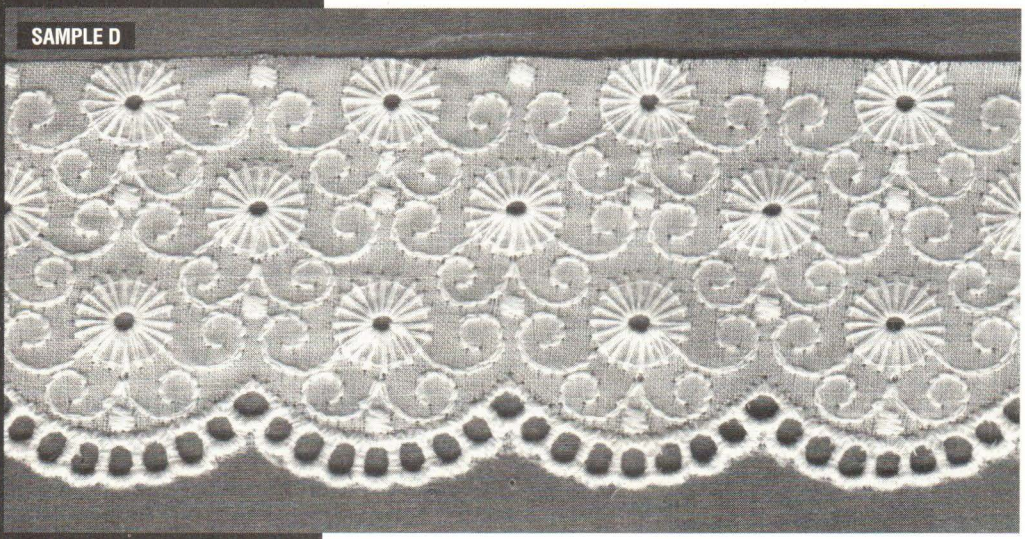
A touch of lace and a pretty machine knit fabric can be linked for a summer look in many ways — as Elaine Cater demonstrates

LACE LINKS









Most haberdashery departments in large stores have a lovely selection of lace and trimmings which can be used to add interest to knitted garments. In this article I want to look at ways to use lace with the knitting machine.

Laces can be sewn on after the garment has been knitted, but that can be a rather tedious and time-consuming task. But if the lace is applied whilst knitting, time is saved and the overall appearance of the garment is more satisfactory.

LACE STYLES

There are three main types of lace. The flat ungathered type is perhaps the easiest to use with the knitting machine (Samples A and B). The second type is pre-gathered and is a little harder to hook on to the needles of the knitting machine (Sample C). The third type comes with a raw edge which needs to be covered in some way when knitting it into a garment (Sample D).

BASIC TECHNIQUES

The basic technique used for all the samples requires hanging the lace on to the needles of the knitting machine and then knitting a required number of rows. The method is quite simple and can be used on any type of knitting machine. Using a single stitch transfer tool, push the prong through a hole in the lace near the upper edge, then hang the lace on to a needle. Push the needle out to hold position. Continue to hang lace on to needles along the row. Either hang the lace on every needle or skip two or three needles between each pick up point. Make sure that the lace is not pulled too tightly or left too slack as it is being hung on to the needles. Once the row of lace has been hung, ensure that it is below the needles. To keep it from getting caught while it is being knitted, set the weaving brushes to working position. Knit to the next row where lace is to be applied and repeat the instructions. Because the lace is attached on the machine, the purl side of the knitting becomes the right side.

YOKE TREATMENTS

Sample E shows how lace can be incorporated into the yoke shaping of a neckline. I knitted ten rows before attaching the first row of lace. I attached the lace and then knitted two more rows before working the first set of decreases. Sample F uses a wider lace and fewer knitted rows between the lace rows, so that the purl stitches are almost completely covered.

TEXTURED FABRICS

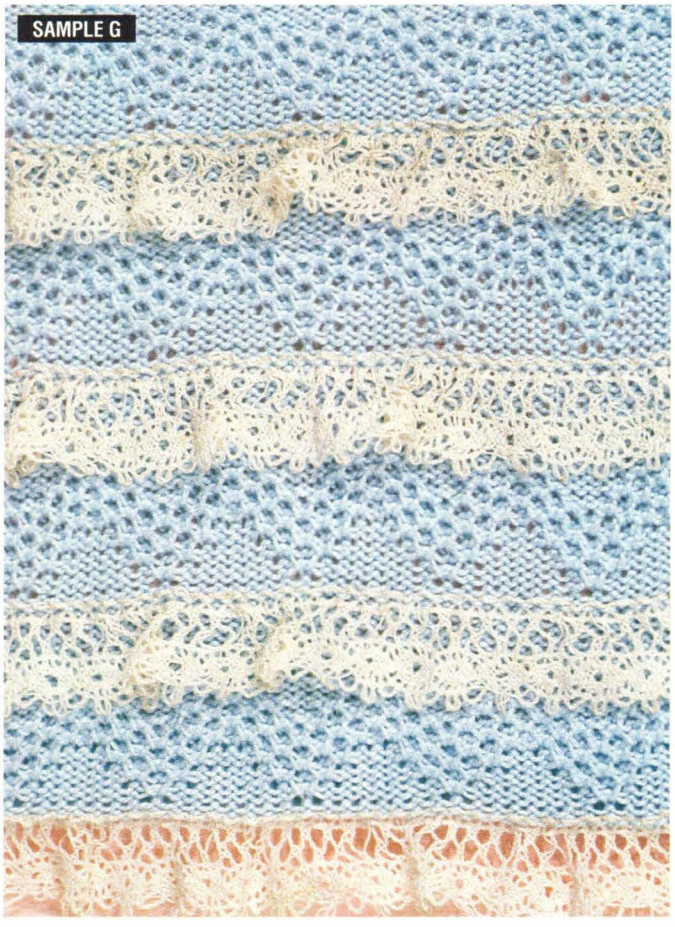
Stitch patterns which use the purl side as the right side can be combined with lace to produce unusual fabrics. Sample G uses a cotton lace which has been combined with a tuck stitch pattern. I knitted two rows of stocking stitch and then attached the lace. Then the carriage was set for tuck knitting for 18 rows. Any tuck pattern which has a horizontal design to it would be suitable.

PLEATING LACE

Sample H uses a vertical slip stitch pattern which has blocks of purl stitches between the patterns. I used a lace which has a set of holes running down the centre of it, folding the lace down on itself and then using a two stitch transfer tool — putting each prong through two holes before I hung the lace on the needles. I left a gap of approximately 1.5cm between the first pick up point and the next to make small pleats in the lace. The lace was hung on to needles in the purl sections of the design, so that stitches were knitted off properly. I knitted four rows between each pick up row.

USING GATHERED LACE

Sample I uses gathered lace with an all-over tuck pattern. I used the outline of the tuck pattern for the placement of the lace. This method is probably easier to do with a knitting machine that pre-selects needles, but it is still possible to do on machines which select and knit at the same time. The easiest way would be to work from a chart of the stitch pattern which has been numbered at the bottom with the needle numbers (corresponding to the numbers on the knitting machine). I poked the transfer tool through the net binding on the lace. The lace was attached every fourth row on to the first outside needle beyond the tuck pattern needles. (The needle needs to be one which will knit, not tuck). The lace is rather unusual because it is printed with pastel colours which match the colours in the slubs of the yarn.



USING THE KNIT SIDE

If you prefer the lace to be attached on the knit side of the garment, there are a number of ways this can be achieved. A garter bar can be used to turn the work over once the lace has been attached. Then a number of rows can be knitted before turning the work, attaching the lace and then turning the work again.

If you own a garter carriage, you can set it so that the knit stitches are facing you. (Punchcard machines work the garter carriage without a punchcard in the machine. Electronic machines — turn off the machine). Use the knit carriage to knit the first row after attaching the lace as the garter carriage will drop stitches and may damage the lace.

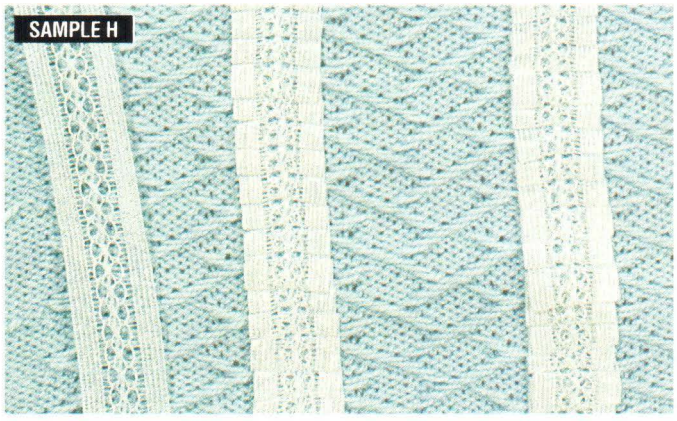
BAND TRIMS

You can also attach the lace to a garment when the neckband or front bands are being knitted. Sample J uses a lace with a raw edge. The stitches along the neck edge were picked up first. The right side of the knitting was facing. Then the lace was hung on to the same needles. I folded the raw edge towards me as I would if I were working a cut and sew neckline and pushed the transfer tool through both thicknesses of the lace. I hung the lace on to every needle to ensure that the lace was gathered evenly. All the needles were pushed to hold position for the first row of the stocking stitch neckband. Once the knitting was completed, I folded the band in half to the outside and backstitched through the loops of the last row knitted in main yarn. I pushed the raw edges of lace in as I sewed the neckband in place.

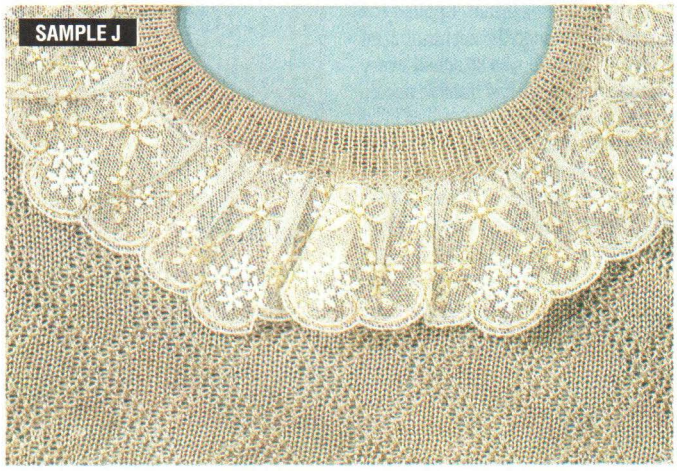
Sample K shows how lace has been used as a hem and side edging of a Fair Isle design. With the wrong side of the lace facing, the lace was hung on every needle. Then the needles were pushed to hold position. The first row was knitted with the main colour. No other casting on was necessary. The carriage was set for Fair Isle. After every two rows were knitted, the lace was hung on to the end needle at the left. This could be used for the hem on a tunic knitted from hem to shoulders. If the garment were being knitted sideways, the lace hung on the end needles would create a hem edging. This technique could also be used for a cardigan or jacket which would have a lace edging instead of the usual front bands.

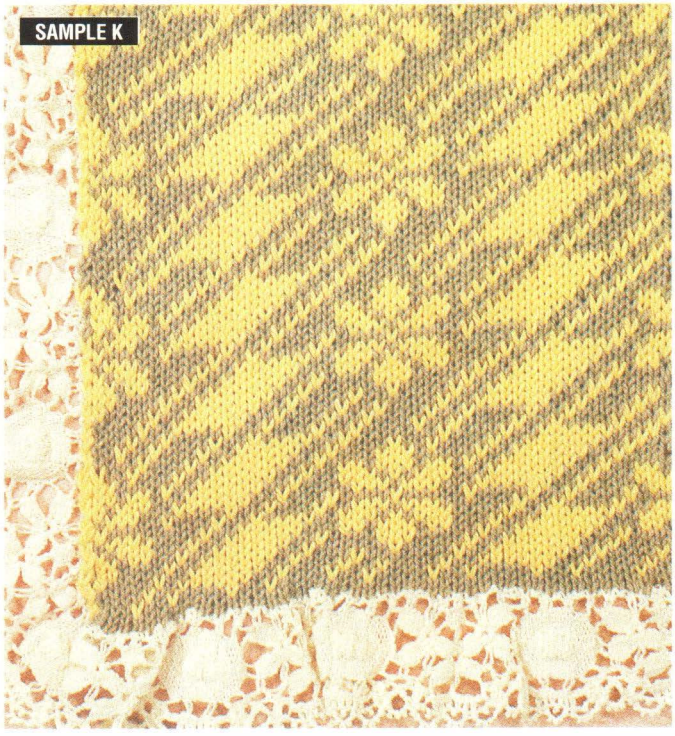
If I have spurred you on to have a go with lace, please remember to calculate carefully how much lace you will need. On the ungathered laces, you will need at least double the length of your measurement. Gathered laces will need a quarter to a third more than your measurement. Think about the type of lace you will be applying to your garment. The heavier cotton laces need to be pressed after they have been washed. If you apply this type of lace to a garment knitted in a non-iron yarn, you risk spoiling the garment if steam touches the fabric. It is far better to use the cotton laces with a cotton or linen yarn and use the nylon laces with acrylic yarns.

Next time, I shall be looking at other ways to use laces and trimmings with your knitting.


SAMPLE H

SAMPLE I

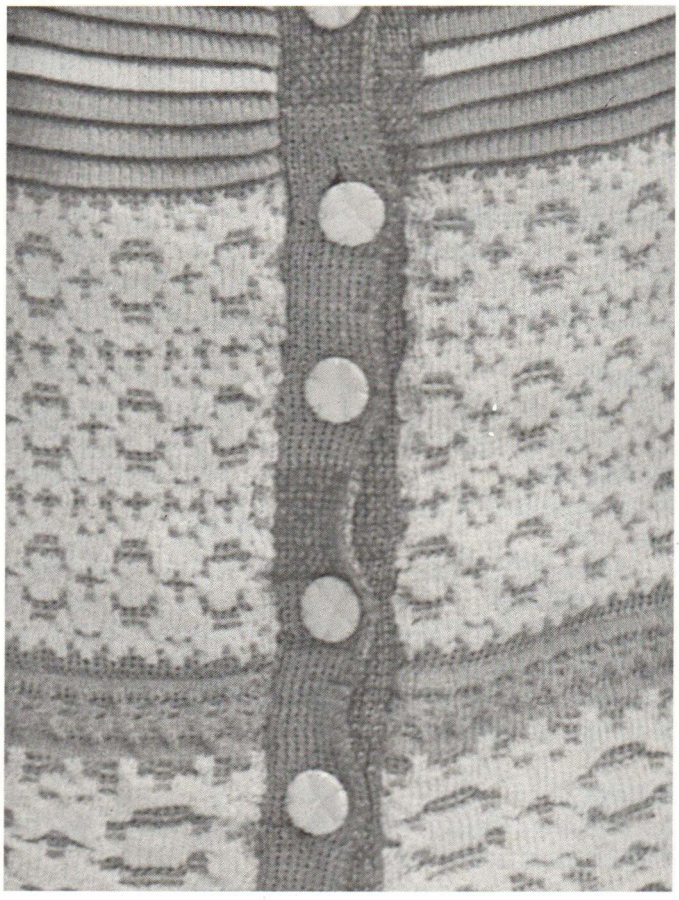

SAMPLE J


SAMPLE K

Lady's Pintuck Jacket for E6000 Machines

Illustrated on page 21

MACHINES: *These instructions are written for E6000 machines*
YARN: *Yeoman 2 ply Brittany Cotton and Janiero*
FIBRE CONTENT: *2 ply Brittany Cotton is 100% Cotton, Janiero is 50% Viscose, 25% Linen and 25% Acrylic.*
COLOUR: *We used Janeiro in Coral Shade 4 (MC) and Brittany Cotton in Brick Shade 110 (A), Sunflower Shade 156 (B) and Lime Shade 133 (C)*
STOCKISTS: *If you have any difficulty in obtaining these yarns, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD. Tel 0533 404464*



SIZES

To suit bust 91-101cm.
Finished measurement 108cm.
Length 75cm.
Sleeve seam 51cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Janiero
1 x 500g cone in MC.
Yeoman 2 ply Brittany Cotton
1 x 450gm cone in each of A, B and C.
10 buttons.

MAIN TENSIONS

YOKE: 28 sts and 80 rows to 10cm, measured over pin tucks (SS approx 5/5).
HEMS AND CUFFS: 30 sts and 107 rows to 10cm measured over pintucks (SS approx 4••/4••).
MAIN PATTERNS: 28 sts and 117 rows to 10cm measured over slip stitch patterns (SS approx 4/5).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 55.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

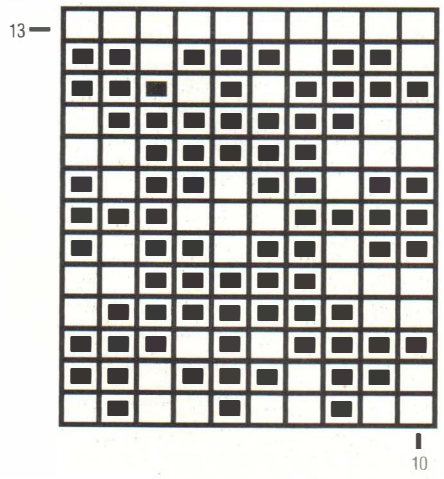
READER CARDS

Mark reader cards with designs 1 and 2 before starting to knit.

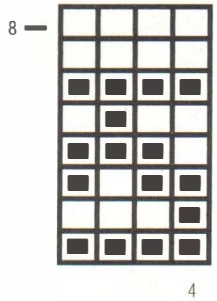
PATTERN NOTE

Design 1 = Stitch Patt A (colour reversal as drawn).
Stitch Patt B (rows as drawn, sts x 2).
Stitch Patt C (rows and sts as drawn).
Design 2 = Stitch Patt D.

DESIGN 1



DESIGN 2



PROGRAM MACHINE

Prog	ENT
Erase	ENT
Cast On 2	ENT
All St Patt	NO
Stitch patt A	ENT
Reader	ENT
Card Read Stitch Patt A (Design 1)	
Alter	ENT
Direct	ENT
E→∃	NO
⊔→⊓	NO
E→E∃	NO
⊔→⊡	NO
E→⊓	NO
E→⊔	NO
Col Rev	ENT
Direct	ENT
Add	NO
Knitting Technique 192	ENT
Enlarge position	NO
Test	NO
All Stitch Patt	NO
Stitch Patt B	ENT
Reader	ENT
Card Read Stitch Patt B (Design 1)	
Alter	NO
Knitting Technique 192	ENT
Enlarge	ENT
Cm	NO
⇑ Row 72	ENT
↔ St 10	NO
↔ x1 2	ENT
↔ St 20	ENT
Position	NO
All Stitch Patt	NO
Stitch Patt C	ENT
Reader	ENT
Card Read Stitch Patt C (Design 1)	
Alter	NO
Knitting Technique	192
Enlarge Position	NO
All Stitch Patt	NO
Stitch Patt D	ENT
Reader	ENT
Card Read Stitch Patt D (Design 2)	
Alter	NO
Knitting Technique 192	ENT
Enlarge	NO
All St Patt	ENT
Form	NO

L.ND, R.ND as required for individual pattern pieces.

Start Position	ENT
Cast On	ABC

Select Stitch Pattern A, B, C or D as required, and follow the console for lock settings etc.

BACK

Machine on manual. Handle down. Black strippers. Set machine for FNR, push 154 Ns on FB and corresponding Ns on BB to WP. Locks N/N, SS 3/3, using A, K1 row. Locks CX/CX, SS

4½/4½. K3 rows A, K4 rows each in B, C, MC and A. Locks N/N, using A, K2 rows.

PINTUCKS

SS 4½/4½. Black strippers. RC 000. Pintuck sequence: Locks BX/N, K8 rows in the colour sequence indicated below. Locks N/N, K2 rows in Col A between each pintuck.

Colour sequence pintucks: C, C, B, B, B and C (6 pintucks in total). RC shows 060.

Main double bed slipstitch patterns

Switch on the electronics. Use black strippers and SS 4/5 for Stitch Patterns A, B, C and D.

Enter Stitch Pattern D

RC 000. Knit 38 rows in Patt D, alternating MC on locks N/LX with Col C on locks BX/LX.

Enter Stitch Pattern A

RC 000. K 74 rows, alternating MC on locks N/LX with B on locks BX/LX.

Enter Stitch Pattern D

RC 000. K 38 rows as before.

Enter Stitch Pattern B

RC 000. K 152 rows, alternating MC on locks N/LX with B on locks BX/LX.

Enter Stitch Pattern D

RC 000. K 38 rows as before.

Enter Stitch Pattern C

RC 000. K 216 rows, alternating MC on locks N/LX, with B on locks BX/LX. *At the same time* when RC shows 152.

SHAPE ARMHOLES

Cast off 6 sts at the beginning of next 2 rows. 142 sts. K until RC shows 216. Locks N/N, K2 rows A.

PINTUCK YOKE

Machine set to manual. Black strippers. SS 5/5.

Pintuck sequence; lock setting BX/N. K6 rows in the colour sequence indicated below.

Locks N/N. K2 rows in Col A between each pintuck throughout. Repeat pintuck sequence 18 times in all. RC shows 144.

Pintuck colour sequence:*3 pintucks in C, 1 pintuck in B*. Rep from * to * 4 times. K a further 2 pintucks in C. 18 pintucks in total.

SHAPE NECK AND SHOULDERS

Cast off 42 sts at the left and right edges. Strip off the remaining centre 58 sts on waste yarn for neckline.

FRONTS

Knit a L and R front as given for back until pintuck yoke, but cast on 77 sts only.

PINTUCK YOKE

Pintuck sequence, locks and SS as given for back.

K 12 pintucks. RC shows 96.

SHAPE SHOULDER

Decrease for saddle shoulder on armhole side by casting off 7 sts at the beginning of each new pintuck 6 times in all. 29 sts. WK for neckline.

SLEEVES

K a L and R sleeve, making sure to reverse the shaping on the saddle shoulder.

Machine on manual. Handle down. Black strippers. Set machine for FNR. Push 70 Ns on FB and corresponding Ns on BB to WP. Follow cast on and pintuck sequence from back pattern.

Main double bed slipstitch patterns

Switch on the electronics. Use black strippers and SS 4/5 for stitch patterns A, B, C and D. Inc 1 st at each edge on every 14th row 38 times in all. K until RC shows 532, working in patt as given for back. Continue to knit in pattern until RC shows 556. Place the markers on L and R edges, to indicate armhole positioning. Continue working in patt until RC shows 580.

KNITTING NOTE

Use the manual row counter to keep a tally of actual rows knitted, making sure that you do not count the setting up rows on each new stitch pattern.

SADDLE SHOULDER

RC shows 580.

Front sleeve edge: Cast off 49 sts and K1 row.

Back sleeve edge: Cast off 65 sts and K1 row.

Dec 1 st at front edge on next and every foll 20th row, 9 times in all. RC shows 762. Transfer all FB sts to BB. Locks N/N. K1 row A. WK rem 32 sts for neckline.

NECKBAND

Machine on manual. Handle up. Orange strippers.

Set machine for 1x1 rib. Push 164 Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 1x1 rib. Locks N/N, SS 3/3 and using 1 strand each MC and A, K 1 row. Locks CX/CX, SS 3/3, K 3 rows. Locks N/N, SS 3/3, K 8 rows. Locks N/N, SS 4/4, K 4 rows. Transfer all FB sts to corresponding Ns on BB. Black strippers, SS 6, K1 row. WK.

BUTTON BAND

Racking lever '0'. Handle up. Orange strippers. Push 20 Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 1x1 rib. Locks N/N, SS 3/3 and using 1 strand each MC and A, K1 row. Locks CX/CX, SS 3/3, K 3 rows. Locks N/N, SS 4/4, K 300 rows, placing a marker every 30 rows. WK.

BUTTONHOLE BAND

Work as given for button band, working vertical buttonholes, 6 rows deep when RC shows 6, 30, 60, 90, 120, 150, 180, 210, 240, 270. K until RC shows 300. WK.

Work buttonholes using the BX/LX settings, manually working the pushers to upper and lower WP as necessary.

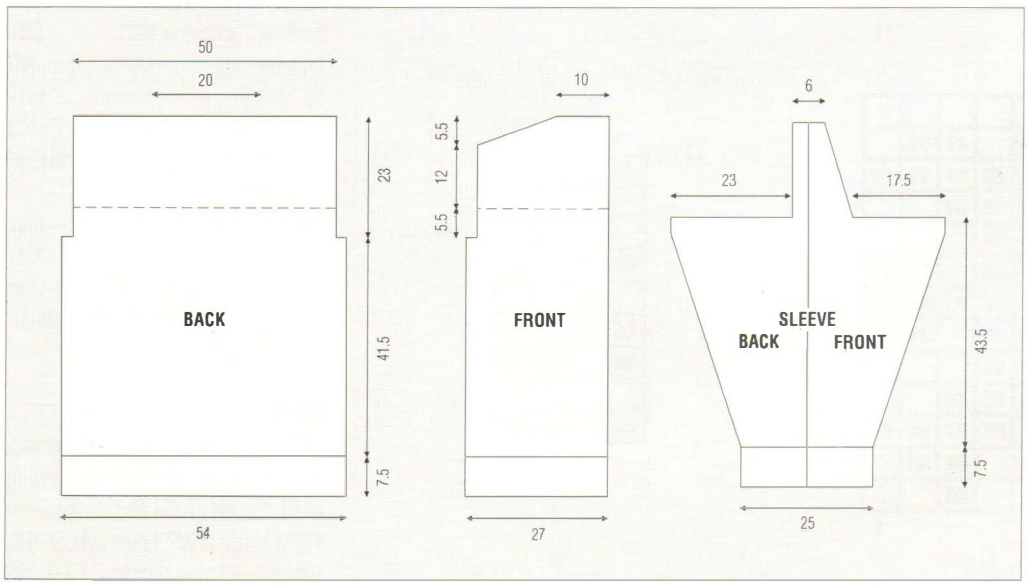
TO MAKE UP

Neaten all loose ends. Carefully block and press on the wrong side, to correct measurements, taking care not to over press the pintuck patterns. Stitch the saddle shoulder back and front into place. Mattress stitch the sleeve head into armhole. Attach neckband thus: With right sides of main garment piece facing, replace all neck sts onto BB. Hook up corresponding neckband sts. Manually draw 1 st through the other, and cast off loosely.

Turn the neckband over to the inside, and slipstitch into position. Join side and sleeve seams, leaving the pintuck hem open on the side seams.

Using mattress stitch, sew on button and buttonhole bands, using markers to match the length. Start at the top centre front and sew to bottom edge, unravelling any excess band. Bind off using a tapestry needle. Gently press all seams on the wrong side.

Sew on buttons to correspond with buttonholes.

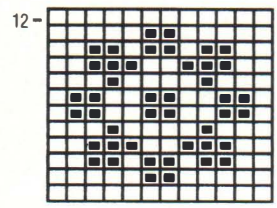


RUTH LEE

THE Designer LOOK

Ruth Lee puts a different slant on the phrase 'Please release me' with a selection of fabrics combining open meshes, colour and texture!

4A



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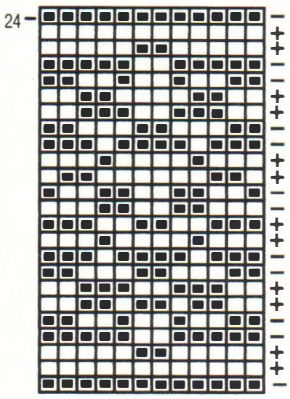

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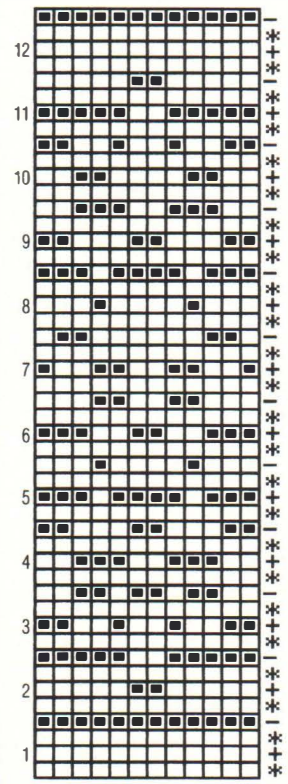


All 12 stitch repeat

\+ = Positive

– = Negative

* = Ribber rows only

Openwork, mesh type fabrics can be created in machine knitting simply by working in a loose tension with a relatively fine yarn compared with the stitch size. Manual and automatic stitch transfers enable the knitter to produce more sophisticated, lacy stitch patterns, while the introduction of tuck and racking stitch patterns extends this range even further. This article shows you how to develop lightweight, lacy fabrics. It concentrates mainly on double bed techniques, with particular emphasis upon ladder laces and release stitch patterns.

Most readers will already be familiar with the main single bed methods of creating openwork fabrics. These can, of course, be combined with some of the double bed techniques.

ADDING THE EXTRA YARN

The first example shown here makes use of the double bed machine in a most unusual way, to produce either knit or purl facing, elongated stocking stitch. This technique is commonly known as release stitch, and is similar in principle to a hand knitted drop stitch, where multiple throws of yarn are used to elongate the stitch. In machine knitted release stitch, the second bed of needles serves one function only, and that is to knit stitches which will later be unravelled, leaving only stitches formed by either the front or back bed (this will depend upon which bed carries the stitches to be released). Spaces are left in the knitting, which replace the dropped stitches.

Release stitch is a very easy technique to master, as long as one basic rule is observed, which is that a barrier of stitches, on the opposite bed to the drop stitches, must be formed in the knitting at certain points, in order to prevent stitches unravelling further than required. In my first example (see Sample 1) all stitches are in working position on either the front or back bed, and are allowed to unravel to predetermined points in the swatch, except for the final section. In this instance, only selected needles on the front bed are knitted then unravelled.

The latter method forms two contrasting densities of knitting within the same stitch pattern, a feature which is exploited in Samples 2 and 3.

SAMPLE 1

This example was knitted in Yeoman 2 ply Brittany cotton, and Janeiro. The machine used was the E6000, although this technique can be knitted on any standard double bed machine.

1 Knit a tubular hem. Locks CX/CX at SS 5/5, with black strippers.

2 Transfer all FB sts to the BB, leaving empty FB needles in WP.

3 Knit 6 rows full needle rib (FNR) at SS 3••/3••, locks N/N and orange strippers.

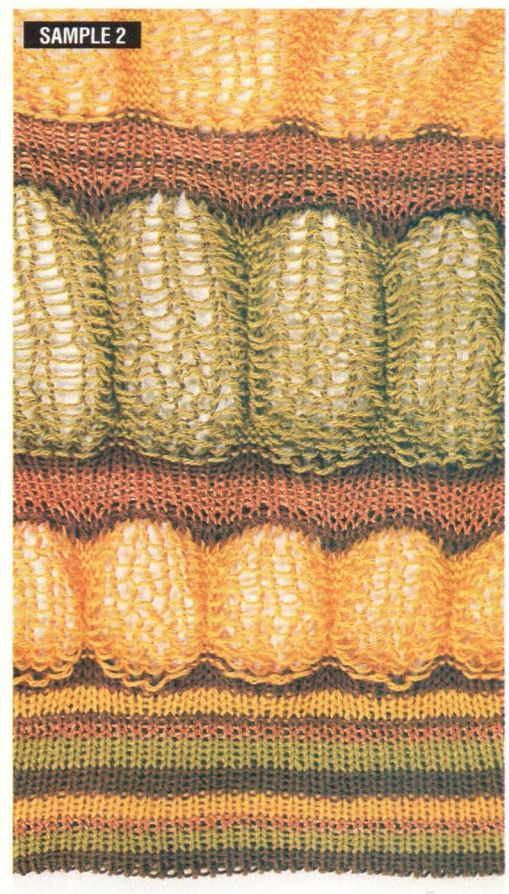
4 Using the straight edge of a needle pusher or ruler, move the FB sts up and down, to release the stitches. They should unravel as far as the tubular hem, which is the point where the FB sts were transferred to the back bed.

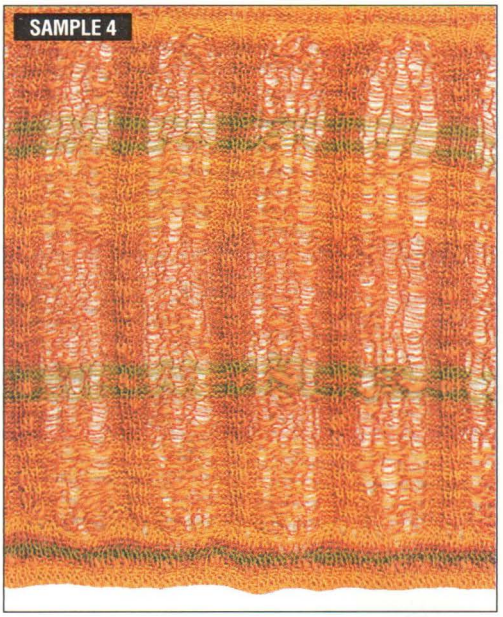
5 Knit 2 rows FNR, SS approx 3••/3••.

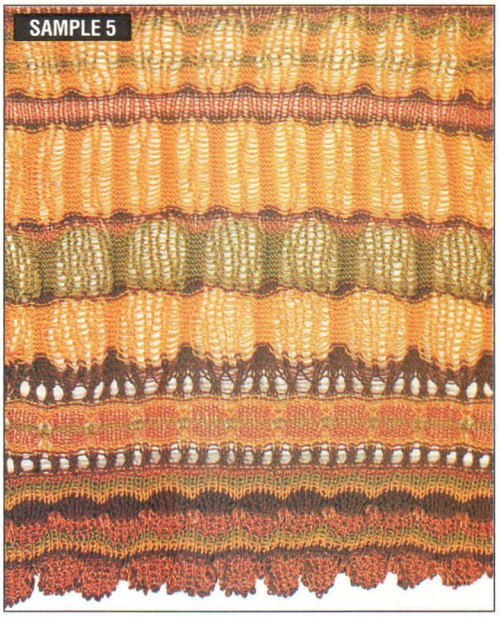
6 Knit 20 rows tubular, SS approx 5/5.

7 Transfer all BB sts to the FB to form the next barrier, again leaving empty needles in WP.

8 Knit 10 rows FNR, SS approx 3••/3••.







9 Release the BB sts. Leave empty BB needles in WP.
10 Knit 2 rows FNR, and 20 rows tubular as before.
11 Transfer all FB stitches to the BB. Set the FB needles as shown in Diagram 1.
12 Knit 20 rows of rib on this needle arrangement, at SS 3••/3••. Release FB sts. Complete the swatch in FNR.

The final section of Sample 1 looked particularly interesting. Sample 2 develops this technique, combining vertical columns of elongated and normal length stitches with narrow horizontal bands of tubular knitting. The elongated stitch pattern is offset two stitches to the right on each repeat, to form a slightly staggered pattern. Yarn and tension as Sample 1.

The third swatch in this group mixes alternate bands of purl and knit facing, elongated stitch patterns. Selected stitches are dropped from firstly the front bed and latterly the back bed. Remember to form a barrier on the opposite bed of needles from the needle bed carrying the release stitch pattern.

SAMPLE 3

Sequence and needle arrangement:
Band 1 Stitches released from front bed. Needle arrangement as Diagram 2a.
Band 2 Needle arrangement as Band 1, but on the back bed. Stitches released from back bed.
Band 3 Stitches released from front bed. Needle arrangement as Diagram 2b.
Band 4 Stitches released from back bed. Needle arrangement as Diagram 2c.

Further developments might involve, for example, knitting contrasting bands of normal size stitches on purl facing rows, and elongated stitches on the knit facing rows. Alternatively, you might want to mix thick and thin yarns in the same swatch, or try a range of needle settings on both front and back beds. Sample 4 illustrates the latter idea, and was knitted in a combination of slub linen from Texere, 2 ply Brittany cotton and Janeiro from Yeoman Yarns.

SAMPLE 4

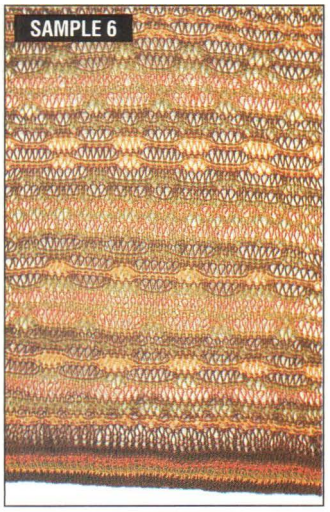
1 Knit 12 rows FNR, SS approx 4/4.
2 Transfer all FB sts to BB.
3 Set the needles as Diagram 3, making sure that the left and right edge stitches are not release stitches.
4 Knit as many rows as required at SS 4••/4•• alternating thick and thin yarns.
5 Release only the marked sts from the FB.
6 Continue to knit on the remaining sts for several rows. Transfer all FB sts to BB. Knit several rows and cast off (*NOTE:* if the remaining front bed stitches had been released at Point 6, they would have unravelled down to the full needle rib).

The final swatch in this group (Sample 5) adds a double bed tuck scallop, and a single bed tuck and eyelet pattern border to a purl facing release stitch pattern. The release stitch pattern is worked on selected needles on the front bed (Sample 1, Point 11) for several rows, and released.

Two or more rows are knitted on the back bed only, at SS 6, approximately, before realigning the front bed needles. Continue working in this sequence throughout. A potential design idea for a floaty summer sweater.

AUTOMATIC RELEASE STITCH — E6000

Automatic release stitch is based on the long stitch double bed Jacquard setting, E6000 Knitting Technique 185. A long stitch (literally) is created on the pattern stitches by working two rows of knitting on the reverse side of the fabric



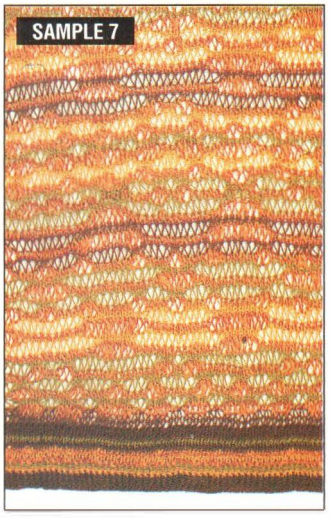
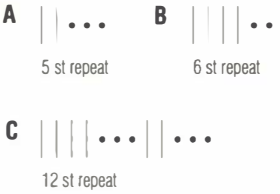


DIAGRAM 1

Half pitch
8 st repeat

DIAGRAM 2



5 st repeat
6 st repeat
12 st repeat

DIAGRAM 3

10 st repeat
Release sts marked * at Stage 5

DIAGRAM 6

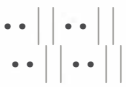


DIAGRAM 7

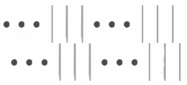
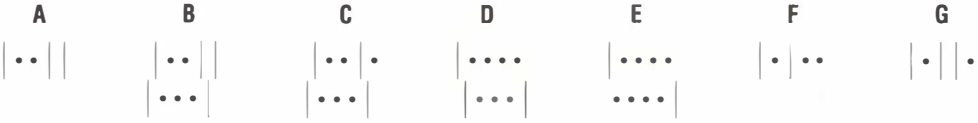
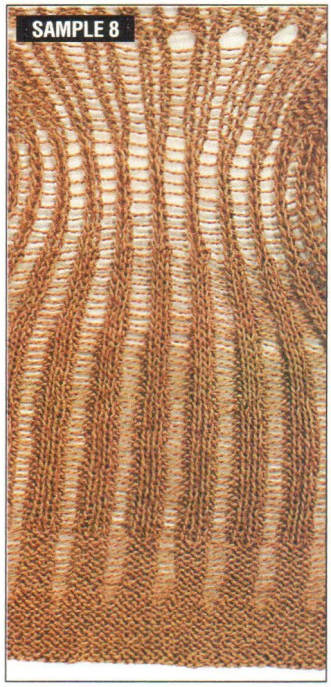


DIAGRAM 5



5 st repeat



(non-patterning needle bed) to one full row of patterned knitting on the front bed. The lock setting is N/LX as with striper Jacquard. The knitting sequence is outlined below.

Row 1 The background colour knits selected sts on the FB, and all sts on the BB.

Row 2 All needles on FB (main patterning bed) slip. Every needle on BB knits in the background colour.

Row 3 Carriage on the right. Change to Colour B, knit selected sts on FB, and all sts on BB.

Row 4 All needles on the FB slip, every needle on the BB knits in the foreground colour (Colour B). Carriage on the right, change to Colour A and repeat the sequence throughout.

TO KNIT RELEASE STITCH

Choose a suitable pattern for Jacquard knitting, and knit a length of fabric, as outlined above. Release the front bed stitches, gently pulling the work downwards on the side of the colour changer.

Knitting note: It is advisable to change all colours at regular intervals, or you may find difficulty in fully extending the release stitches, especially on the colour changer side. Extra-long vertical floats will tend to gather up the knitting. If all else fails, cut them through and invisibly darn them in.

Samples 6 and 7 illustrate two contrasting interpretations of Passap/Pfaff release stitch, using various yarn weights and colour sequences.

SAMPLE 6

E6000 Knitting Technique 185.

This example was knitted in three shades of 2 ply Brittany cotton from Yeoman (Brick, Sunflower and Lime) and one strand of Yeoman's Janeiro (Coral) using the pattern graph which accompanies my lady's double bed slip stitch jacket (featured on page 19 of this issue).

1 Knit a FNR, SS 3••/3••.

2 Transfer all FB sts to BB, leaving the empty needles in working position.

3 Knit 2 rows FNR.

4 Program the machine for Knitting Technique 185, pattern as drawn.

5 Knit a length of fabric on SS 6/4 alternating colours every 2 rows.

6 Release FB sts.

7 Knit several rows stocking stitch at SS 6, BB only. Cast off.

Sample 6 is shown purl side facing. The knit side is equally attractive.

SAMPLE 7

E6000 Knitting Technique 185.

Cotton 2 ply, as Sample 6, but replace the Janeiro with Texere slub linen. Knitting instructions as Sample 6. Pattern graph, stitches as drawn, rows times two.

BROTHER MACHINES — AUTOMATIC RELEASE STITCH

It is possible to produce a Brother punchcard version of long stitch Jacquard. Diagram 4 (a, b and c) shows part of a standard Jacquard card for a Brother machine, converted for a long stitch design. This method of working will need four rows of card for every complete row of knitting. In practical terms, this means that there is a blank row of punchcard between every positive and negative row on the card, which in turn allows for an extra row of stitches to be knitted on the non-patterning bed between each row of pattern.

Remember to release stitches from the BACK BED on Japanese double bed machines.

LADDER LACES

Openwork ladder laces are knitted on widely spaced groups of needles. You will probably have tried the single bed version, where you knit on alternate needles to increase the distance between each stitch. The same principle applies to double bed knitting, and where the needle arrangements can be varied at regular intervals, to create solid and openwork areas of patterning.

Laddering will occur, either when a stitch which has already been knitted unravels by accident or design (as in the release stitch method), or when it becomes impossible to make a complete new stitch loop. This happens in single bed knitting when more than one adjacent needle on the same bed lies empty. Complete stitches cannot be formed until the gap is closed, and this will be determined by the constraints of each individual pattern.

Ladder lace patterns can be developed by changing the position and dimensions of the ladders. If, for example, the design calls for the introduction of a new section of solid knitting — one which would lie vertically above an openwork section, then it will be necessary to form a base or platform from which these new stitches can operate. The next group of swatches addresses some of these problems.

Sample 8 illustrates a basic single and double bed ladder stitch sequence, and was knitted on the Brother machine, using Yeoman's 4 ply Panama (50% acrylic, 50% cotton) in colour Tuscany. The details are as follows:

1 Cast on 60 sts on the single bed, and knit 6 rows at T 8. Rearrange the needles as Diagram 5a, and knit 10 rows at T 5/5.

2 Set the machine for double bed knitting, with the pitch lever on half pitch. Push selected needles on the FB into WP as Diagram 5b.

To avoid a row of eyelets, make the new stitches on the FB by picking up the heel of the stitch directly opposite on the BB. Knit 20 rows, T 5/5.

3 Rearrange the needles as shown in Diagram 5c, and knit 10 rows.

4 Rearrange the needles as shown in Diagram 5d, and knit 20 rows.

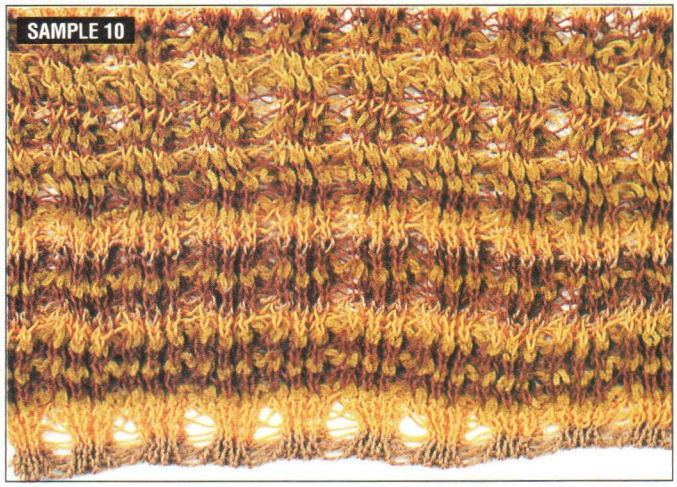
5 As in (4), but with the needle arrangement as Diagram 5e, and knit 10 rows.

6 Move the remaining FB needles to the BB (Diagram 5f) and knit 10 rows at T 8.

7 Push empty needles from the BB into WP as Diagram 5g and knit 10 rows.

8 Push the remaining empty needles from NWP into WP on the BB.

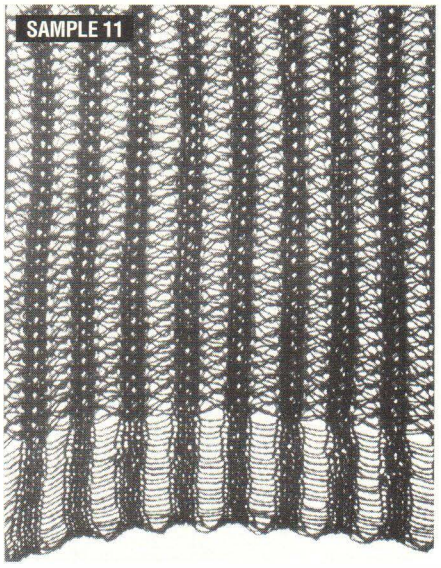
Note that here, where the gap was only one stitch wide, the empty needle gathered a loop of yarn, which was converted into a complete stitch on the following row. If the ladder is more than two stitches wide, a different procedure to close the gap must be adopted, using one of the following methods.

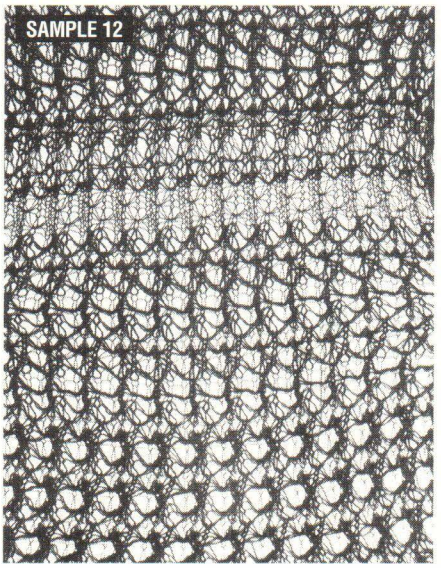


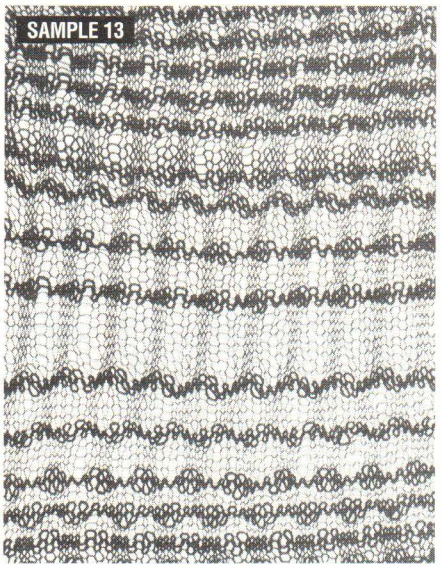
LIFT AND TWIST

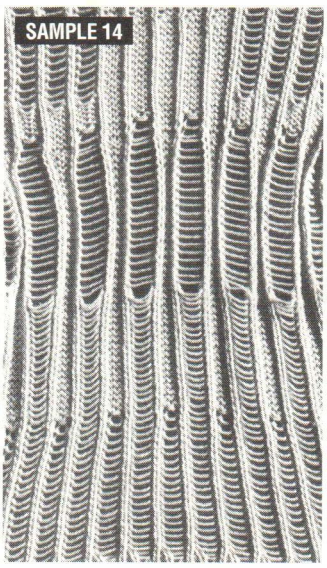
The first method involves lifting and twisting the yarn manually around one of the empty needles, to form a stitch before knitting the following row. This can be quite a difficult manoeuvre when more than one or two stitches are involved, and should be practised before knitting a finished piece. The point of a fine metal hook can be useful in this technique, as can a one-eyed transfer tool.

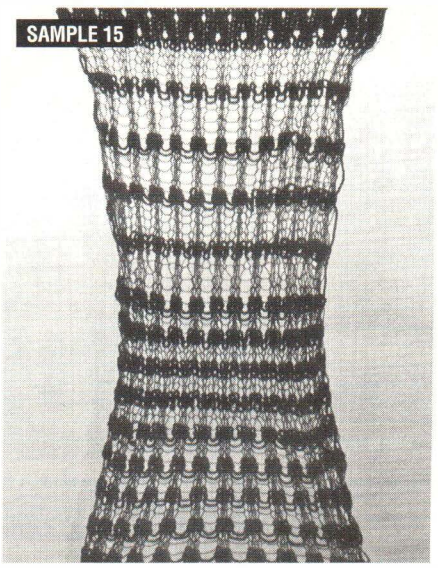
To do this task, first knit one row across all of the needles, including the empty ones. Choose the first needle from a group, and manually push it out and back, to allow the yarn bar to

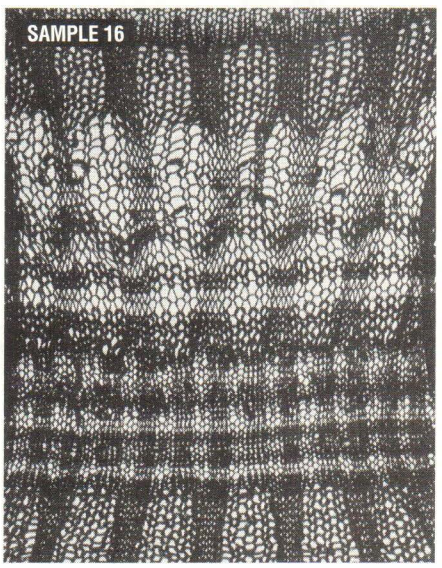












Photography of Samples 11 to 16 by Mike Pearce

drop below the needle. At the same time, open the hook of the needle, leaving the latches back.

Insert the point of the one-eyed transfer tool under the yarn bar, then bring it up and over the empty needle, at the same time twisting it to form a complete new stitch. This is easier to do if the empty needle is pushed forward of the gate pegs by one to two centimetres. Check that the yarn has not caught around the gate pegs, particularly if a fine thread is being knitted.

Repeat this procedure across the row, at each point where a new stitch is to be formed. The finished result should resemble an 'e' wrap cast on, where the yarn is wound anti-clockwise around each empty needle.

NEW STITCHES

The second method involves making a new stitch on the empty needles, by picking up the heels of existing adjacent stitches to either left or right of the gap, and placing them on to empty needles.

If the gap is more than two stitches wide, then another satisfactory approach is to gradually introduce one new needle from the left and right side and set it in working position. Make the new stitches, knit two rows, then repeat the procedure until the gap is closed, and a new base for the next row of knitting is formed. Needles can also be introduced from the front bed, as well as the back bed, depending upon the requirements of the design.

LADDER STITCH DEVELOPMENTS

Racking patterns can add a further dimension to stitch structures based on an open needle setting, as can the introduction of tuck stitches on either or both of the needle beds. At the end of last month's article, I touched on the subject of Passap/Pfaff mock crochet, an openwork double bed tuck stitch pattern. Diagram 6 shows one of the needle settings from that swatch collection.

Sample 9 develops a racked ladder lace from this base. Sample 10 introduces tuck stitches on both front and back beds, using the automatic fisherman's rib setting.

Many other needle settings and combinations of racked and tucked stitches are possible, as is the range and weight of yarns suited to these particular structures. A relatively thick yarn will work quite successfully on open spacing, whereas a thin cotton can be equally successful on the tuck rib versions.

The tuck stitch will give an extra stability to such fine gauge fabrics (see Samples 12 and 13).

SAMPLE 9 — BROTHER MACHINES

This example is knitted in a mix of thick and thin yarns: (a) Yeoman chenille, (b) Yeoman Panama 4 ply, (c) 2 ply Brittany cotton.

The needle arrangement is shown in Diagram 7, tension T 4/4 approx. Racking takes place one full position to the left or right.

SAMPLE 10 — BROTHER MACHINES

Needle arrangement as Diagram 7. Yarns and tensions as Sample 9. Carriage settings for automatic fisherman's rib. The first section is knitted straight, changing yarns and colours at regular intervals. Racking sequence:

Racking lever 5. Knit 2 rows cotton.
Rack 1 position to the right. Racking lever 4. Knit 2 rows each cotton and chenille.
Rack 1 position to left. Racking lever 5. Knit 2 rows each cotton and chenille.
Rack 1 position to left. Racking lever 6. Knit 4 rows cotton, 2 rows chenille, 2 rows cotton.
Rack 1 position to right. Repeat sequence as required.

In conclusion, mesh knitting is a fascinating area of machine knitting, spanning a range of patterns which extends from the production of delicate gauzy fabrics through to openwork, relief-type patterns worked in medium weight yarns (see Samples 11 to 16).

Fantasy fabrics with underlays of lurex, viscose or silky materials can be constructed. Fine gauge laces can be incorporated into embroidery using appliqué techniques and vanishing muslin. As we have seen on the catwalks this spring, mesh fabrics can be incorporated into a layered look, emphasising a softer silhouette.

In my final article of this particular series, I will be examining the design potential for finished garments incorporating many of the ideas sampled over the past few months.

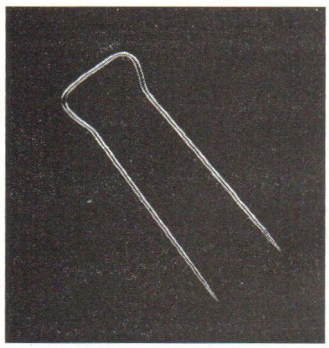
YARN SUPPLIERS

Yeoman Yarns, 36 Churchill Way, Fleckney, Leics LE8 OUD
Texere Yarns, College Mill, Barkerend Road, Bradford, W. Yorks BD3 9AQ
Brockwell Yarns, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ
T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 2SG.

READERS' LETTERS

Mrs Wendy Coyn of Chelmsford sent us a handy hint (that has had Pauline — our editorial assistant — checking out the haberdashers ever since!) She writes:

I am enclosing a sample of the upholstery pins which I use when I am blocking my garment pieces. These are stainless steel, so don't rust and there are no plastic bits to melt!



Pinning out takes half the time because the pins are 'U' shaped and I find that I get less wavy edges than when I use conventional pins. The pins are available from haberdashery counters and cost no more than the long pins which we generally use.

Iris Birch of Ashbourne, Derbyshire wrote with a compliment and some good ideas for adapting a pattern:

Having recently acquired a fine gauge knitting machine I would like to say how much I appreciated the fine gauge lady's top in the June '93 issue. I find the knitradar difficult to follow and began to despair of producing a wearable garment in fine yarn!

The pattern in your magazine is such a simple but well fitting garment that even I, a very new machine knitter, have been able to adapt it both to a long sleeve and a raglan version. I regularly read a selection of magazines and this is the only fine gauge pattern I have found. I have a selection of industrial yarns which knit to approximately 2 ply (43-44 sts and 54 — 60 rows to 10cm on T4) which I can now use successfully!

I would love to see more patterns for fine yarn, with some variations, including Fair Isle (30 stitch repeat), if at all possible please.

To me, *Machine Knit Today* is such an interesting magazine with lovely patterns. I am looking forward to trying the techniques featured in the supplements and always look forward to the next issue.

Thanks for your kind words Iris. Unfortunately, we are rarely offered designs for the fine gauge machines — so if there are any designers who have some ideas — we'd be happy to see them!

Charting devices are on my list of things I want to cover in the magazine, so hopefully we'll be able to help you get a little more use from yours in the not too distant future.

By the way, we always try and include some 30 stitch repeating designs or simple modification ideas for them in the Stitch Pattern Library — so hope that you enjoy using these. ***Ed***

Now a query that other readers might be able to help out with from Miss H. H. Roberts of Hightown, Merseyside.

Do you know if there is a special knitting machine to produce perfect seam free socks and stockings? The reason I am asking is because for the last two Christmases I have been inundated with orders for socks!

With all the modern technology I am hoping that someone has manufactured such a machine at an affordable price.

We suggested to Miss Roberts that if she has a ribber, she explores the potential of tubular knitting, but I have occasionally seen sock machines advertised (albeit not recently). If any reader can help Miss Roberts, then write to us and we will forward your letters to her. ***Ed***

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Course: New suite of Knitwear Garment Pattern Construction and Design modules which will run for one year at National Certificate level and will enable students to progress to a further two year course at Higher National Diploma level. Aimed for students who want their own small businesses, or want to move towards a career in design or go on to degree courses in textiles
Further details: The new course will be full-time so it is expected that students will be able to apply for a Scottish Office Education Department bursary
To discuss the possibilities, talk to Isobel Bain Tel. 041 883 6151-4 Extension 282

Potters Bar
Venue: Oaklands College, Potters Bar
Course: Summer School — Get to Know your Ribber
Date: Week commencing 4th July
Further details: Tel. 0707 644311

Missenden Abbey
Venue: Missenden Abbey, Bucks
Course: Use your knitted fabric to make a beautiful garment
Dates: August 21st-27th
Further details: Tel. 0494 890298

Wales
Venue: Swansea and Rhyl
Courses: Pam Turbett is planning a Welsh tour in April 1995. Showing and explaining or doing workshops on Cut and Sew
Dates: Swansea 3rd April; Rhyl 12th April — other dates and venues to be decided
Further details: To join the courses, or any club organiser interested in a talk or workshop around that time, contact Pam Turbett to book a date. Tel. 0730 893654

CLUB LEADERS AND ORGANISERS

Start getting your club organised for the coming Autumn season — contact *Machine Knit Today* with details of your meetings (venue, dates, activities, organiser to contact) and get your details entered in this column.
Need new ideas for meetings? Send an SAE for details of speakers.
Got a topic you'd like to cover, but don't know who to ask? Write to us, we might be able to help.
Want to know where to take the club for a good day out? — we might be able to make a few suggestions here as well.
Looking forward to hearing from you...

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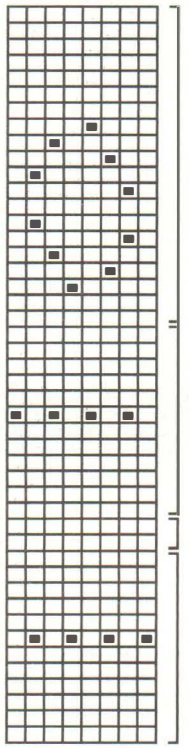
SIMPLY SILVER

Maggie Dyke shows some new looks for transfer lace

CHART 1
Diamond and picot hem pattern

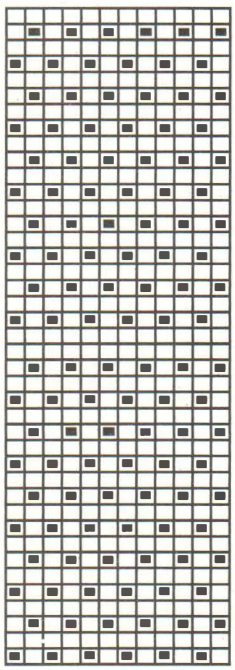

White
12 rows Light Pink. Pick up first row to make picot hem
2 rows White st st
12 rows Dark Pink. Pick up first row to make picot hem

Punchcard machines: Repeat this pattern to fill width of card.
All machines: Knit first row from right to left

CHART 2
Ladder pattern

Punchcard machines: Repeat this pattern to fill card.
All machines: Knit first row from right to left

CHART 3
Edging frill



Punchcard machines: Repeat this pattern to fill card.
All machines: Knit first row from right to left. Set single motif (punchcard machines) cams, or point cams (electronic machines) to knit a plain stitch at one edge and four plain stitches at the other

After covering possible problem areas last month, I thought it was high time we got on to something a bit more exciting — like knitting! I always like to give my knitting a little bit of something extra if I can, and lace is no exception. This usually involves some hand work somewhere along the line, which slows down production a little, but really does produce something individual. I can still remember wandering round exhibitions saying to myself "She's wearing Card 3". Nothing, with the possible exception of a bar of chocolate, gives me more pleasure than someone asking "How did you do that?"

This month, we are going to have a look at single action transfer lace and motif lace. For both of these, one pass of the carriage will transfer stitches and knit in the same row.

KEEPING YOUR BALANCE

Knitting a balanced lace fabric takes an even number of rows, with stitches being transferred in both directions on alternate rows. If stitches are transferred in the same direction continuously, the knitting will develop a bias, which can be turned to your advantage (more of that later). As a general rule though, if you transfer a stitch from right to left when knitting in that direction, you need to counterbalance it by transferring a stitch from left to right when knitting the second row. If you look at the set of cards supplied with your lace carriage, you can see this principle in action. To knit a diagonal line going off to the left, stitches are transferred when the carriage is knitting to the left, and vice versa. The diamond pattern incorporated into the first sample is a good example of this.

CHANGING THE BASICS

Sample 1 is fairly straightforward, using two of the standard cards which come with all Silver lace carriages, whether they are electronic or punchcard, standard or fine gauge. One is the diamond pattern (punchcard machines: Card L — 1. Electronic machines: Card 1 — L, pattern L — (1). The second is a card which transfers every alternate stitch on one row (Electronic machines: Card 3 — L, pattern L — (13), row 1, punchcard machines: Card 6, row 1).

DESIGNING FOR CHANGE

Swapping cards about every few rows like this is all very well for knitting a small sample, but not very practical for knitting a whole garment — not if you are planning on keeping your temper below nuclear melt-down level anyway! Chart 1 shows how to draw or punch the card to make this particular pattern, plus the colour sequence I used, so you don't have to keep swapping cards around. If you decide to punch or draw it out yourself, why not try altering it a little for yourself. Add another couple of picot hems for example, or change the diamond pattern for another. Just remember to check on the direction of the carriage, and make sure you are transferring in the direction you mean to.

PICOT FOR A CHANGE

While we're thinking about picot hems, they can make a nice change from ribs around necklines, and sleeves too. You can also use the alternate needle transfer row to make holes to thread a drawstring through, for example at the waist of a straight up and down tunic or dress. Do remember to add some blousing above the waist though, or you'll end up looking like I did the first time I tried it — have you ever seen a sack of potatoes wearing a knitted dress? I think I'll draw a veil over that episode, but you should make the measurement from waist to armhole at least 6cm more than normal.

SINGLE IMPACT

Sample 2 is motif lace. I used the same diamond pattern as for Sample one, but this time used the card supplied with the lace carriage rather than punch my own. To turn the little diamond into a big diamond, you move the point cams (electronic machines) or single motif cams (punchcard machines) further apart every few rows. For both machines, you start by knitting the motif over the centre eight needles, so set the cams to isolate these. Knit six rows transfer lace, then move the cams out by four needles. Remember that on electronic machines you can only do this on the side opposite the carriage. This pattern repeat is fourteen rows long, so for electronic machines the sequence is as follows:

Knit 6 rows, *move left point cam, knit 1 row, move right point cam, knit 6 rows, move right point cam, knit 1 row, move left point cam, knit 6 rows*. Repeat from * to *.

Continue to do this until you reach the width of diamond you want, then knit 12 rows instead of six, and repeat, moving the point cams in, rather than out.

IRRESISTIBLE URGES!

Whenever I see a lace pattern, I get an irresistible urge to thread something through the holes, and the diamond motif is no exception. I used two ends of mohair, which I threaded through the small diamond in the middle and around the outline. Not content with that, I also made tassels to hang from the outer points.

You can build up really intricate patterns going through the holes in different directions. Narrow ribbon always looks lovely and shiny braids or cords look good to.

LADDERS

Sample 3 is a ladder pattern. It is a very open fabric, because stitches from two adjacent needles are being transferred. The transfer happens on every alternate row, which means that instead of a knitted stitch being formed, there is only ever a loop on the needle, and it is that which is being transferred (Chart 2). The openwork fabric made in this way is just crying out to have something threaded through it. The sample shown here has a herringbone stitch in mohair embroidered on to every alternate ladder, using the lace holes to thread the yarn through.

If you are doing something like this, it's best to press the fabric before you start decorating it. This makes sure the fabric is flat and easier to work on, and also makes sure you are not working with a distorted piece of knitting.

USEFUL CHARACTERISTICS

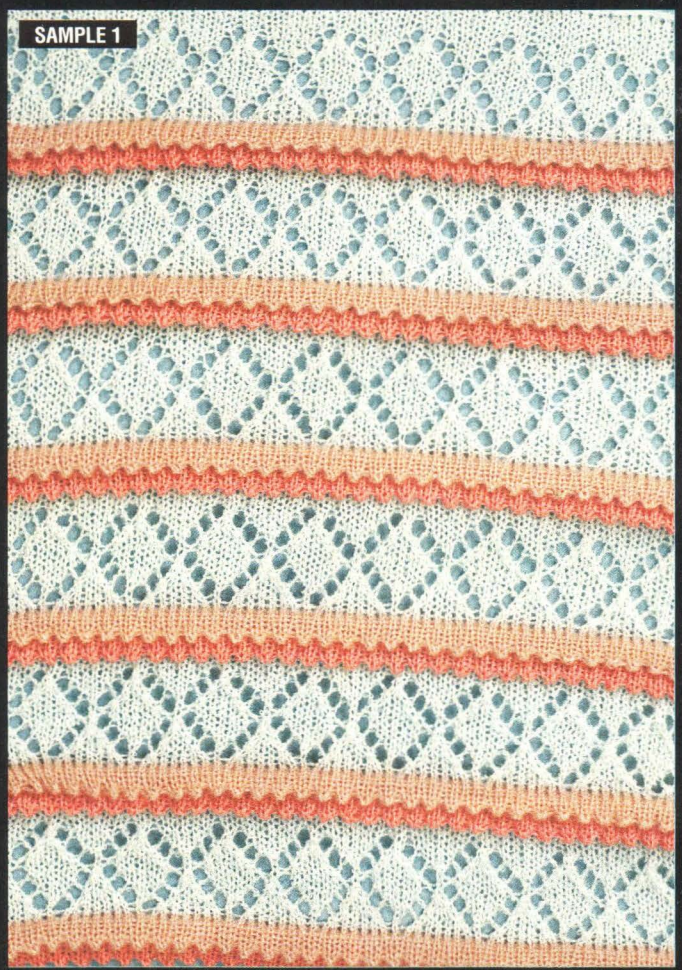
Sample 4 uses one of the characteristics of lace knitting to make the scalloped edge. I learned a long time ago that you can't make knitting do anything it doesn't want to. If a hem is going to curl, there is just no point driving a steamroller over it for a week — it's still going to curl. You have two options — use a different technique, or make a feature of what the knitting wants to do. The scalloped edge uses the second principle. Stitches are transferred in the same direction continuously to give a bias to the fabric. Two plain rows are knitted to change direction. The stitches are then transferred in the opposite direction from before by the same number of rows to give a balanced fabric. To make a diagonal zig-zag strip, perhaps to use as appliqué, punch a card to transfer stitches in one direction for twenty rows, knit two plain rows to change direction, then transfer stitches in the opposite direction for ten rows before changing direction again.

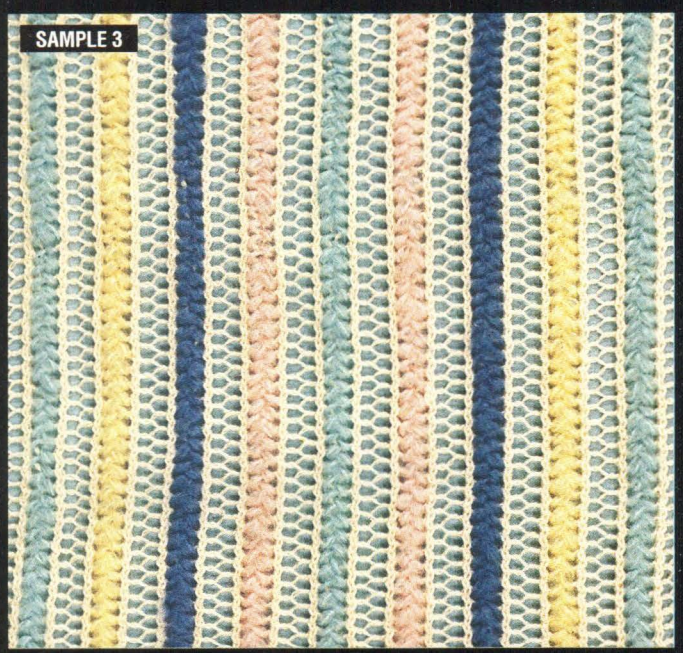
On the sample shown, the single motif or point cams are set to give two plain stitches at one edge, and four at the other edge. During pinning out, the edge with the two plain stitches is 'encouraged' to make the scalloped edge, whilst the other edge (with four plain stitches) is pulled straight. The straight edge should then have a gathering thread drawn through it to make a really pretty trim, ideal for collar or

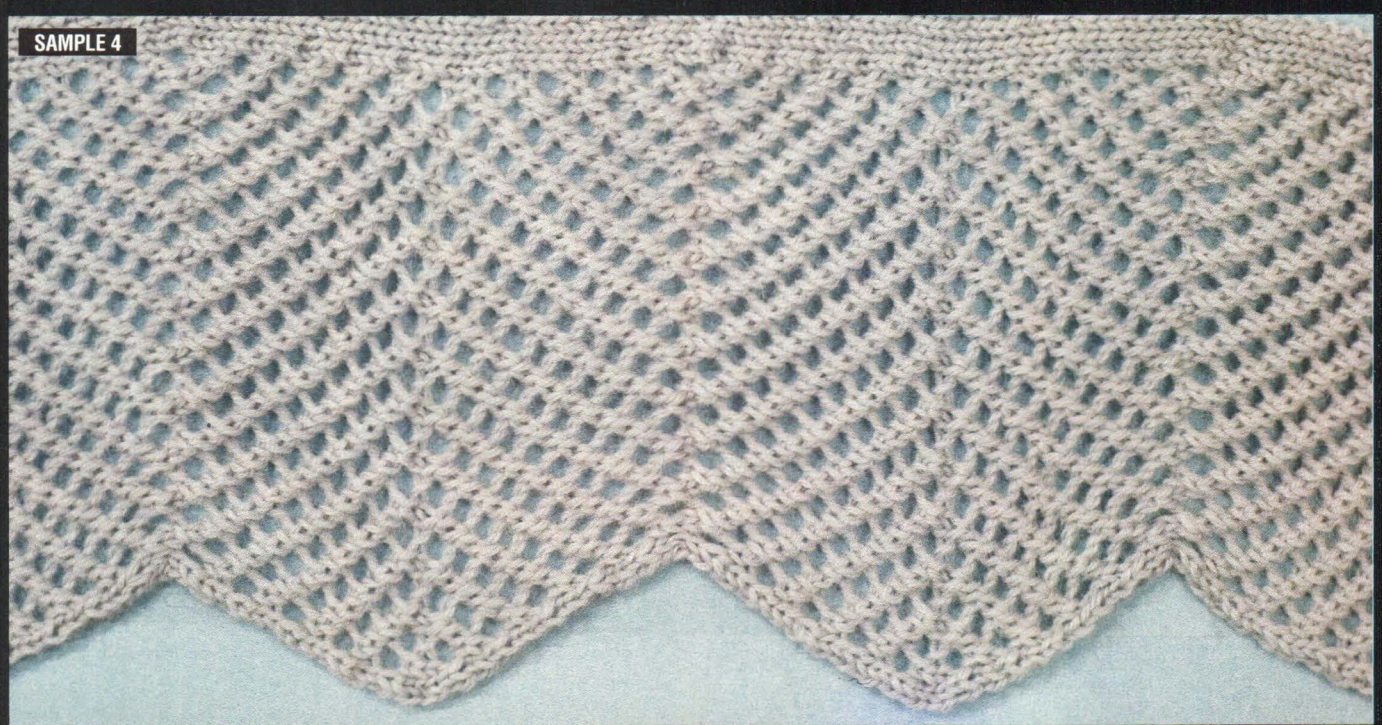
cuffs. Chart 3 shows how to punch or draw a card to make this trim.

That's about it for this month. I hope I've give you some ideas on how to make the most of your lace carriage. As usual, the key to success is not to be frightened to experiment, and try to make time to play with your machine.

Next month, we will be having a look at fashion lace and seeing what we can get up to with that!

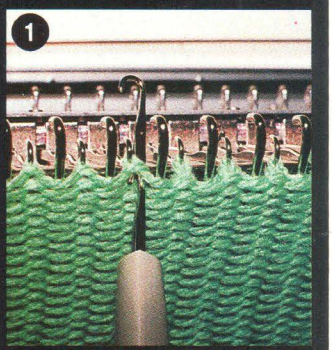


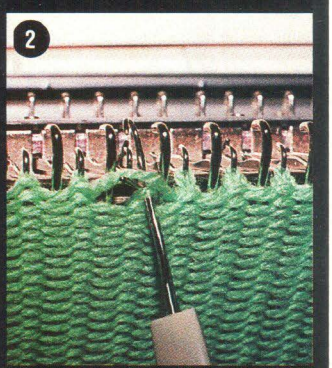


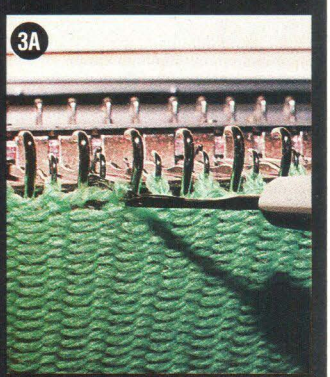


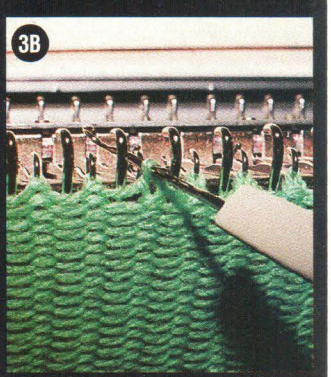
Step by Step

Turning work for garter stitch and reverse stitch effects









SMALL SECTIONS ON THE SINGLE BED

This is useful when small sections are to be turned and you are only using the single bed.

Step 1 Using the latch tool insert into the base of the stitch.

Step 2 Wiggle tool slightly to undo the stitch fully, stitch behind latch.

Step 3 Re-make stitch (3A and 3B).

Step 4 Slip back on to needle — repeat Steps 1 to 4 for number of stitches required.

Step 5 For a true garter stitch, knit two rows and repeat Steps 1 to 4. 5A shows completed garter stitch rows, 5B a finished check motif from the plain knit side.

COMPLETE ROWS

If you want to use a few rows of garter stitch — to frame a Fair Isle design (see Stitch Pattern Library) for instance, then you can either use a garter bar, or turn with waste yarn. We show the waste yarn turn — as this can be used on any make, model or gauge.

Step 6 Do not break main yarn. Knit several rows in a contrast colour of the same thickness or finer. Release from machine.

Step 7 Take carriage to opposite side to the bed as last row worked in main colour — if you have forgotten which this was, turn the work round, check which side the main yarn is attached to and move the carriage to this side. Turn the work and pick up stitches from below waste yarn (7A) and hang evenly along the row and remove waste yarn (7B).

Step 8 Knit one row. 8A shows the one row on the machine, 8B shows it on the plain side of the fabric.

Repeat Steps 6 and 7 for number of garter stitch rows required.

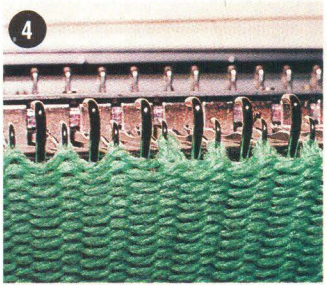
USING THE RIBBER

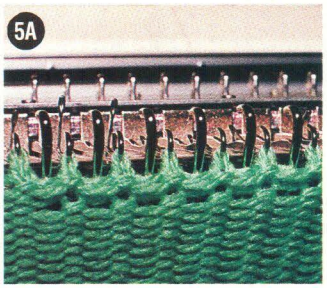
If you have cast on using the ribber, don't remove the comb when you remove the weights (on Japanese and Singer models). When you want some reverse stitches or garter stitch rows or even motifs, you can transfer stitches between beds for the effects you need.

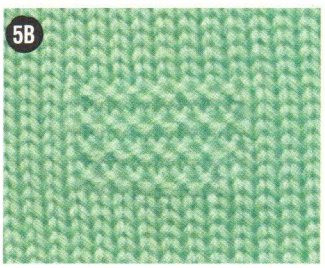
Step 9 For reverse effects, simply transfer across stitches as they are needed (9A). Knit rows as required and increase or decrease the number of stitches on the ribber to follow a shape or design (9B — more stitches on ribber).

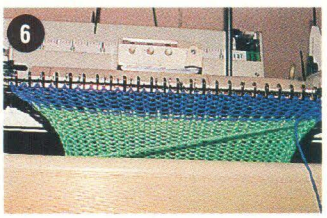
Step 10 Very often the completed motif is equally effective on the knit (10A) or purl (10B) side.

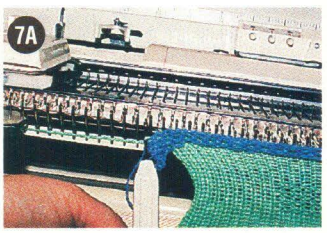
Step 11 For complete rows of garter/reverse stitch on the ribber, Passap/Pfaff machines remember to change to black strippers. Japanese machines — you may find the stitches knit off more neatly from the ribber if all needles are pushed to holding position, but ribber set so these needles will knit. For 'true' garter stitch you will knit one row on the ribber and then one row on the main bed — a rib transfer carriage speeds up the transfers (both ways for Passap/Pfaff machines; only from ribber to main bed for Japanese machines).

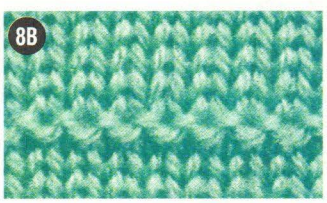


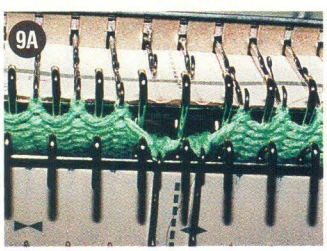


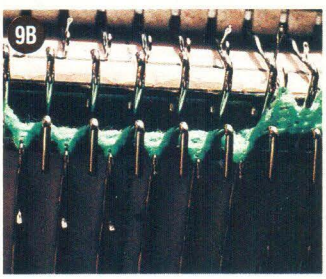


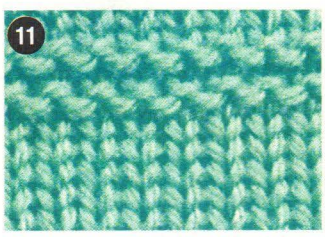


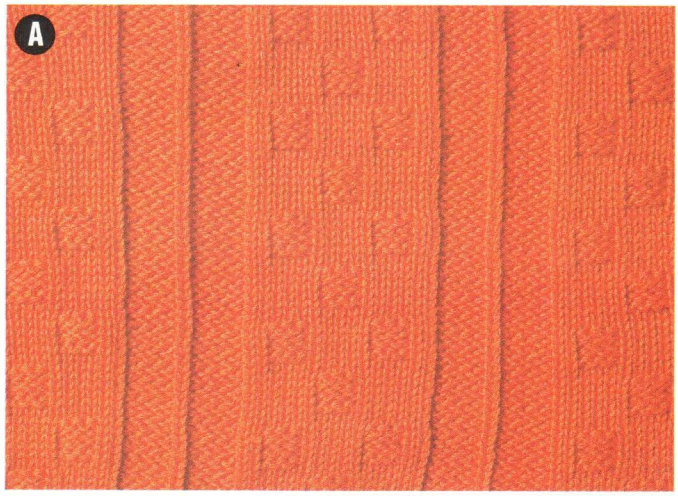


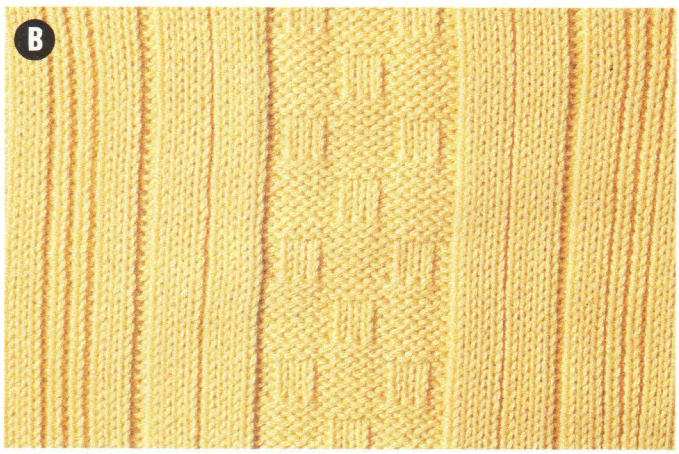










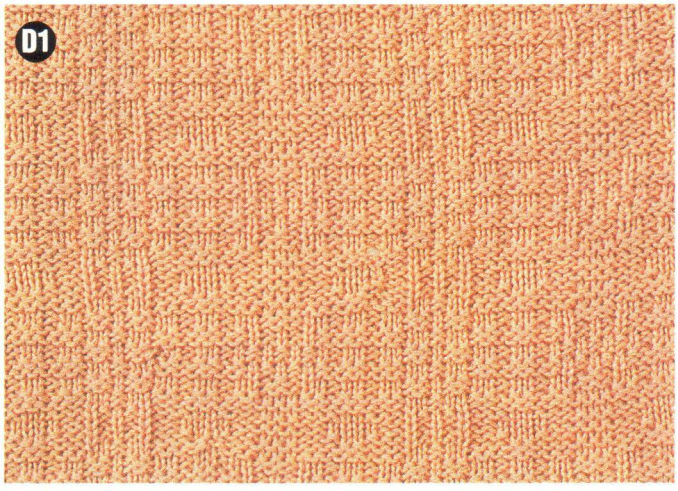


Stitch Pattern Library

17

Build up your Stitch Library — pull out and keep section with ideas for ALL machines

Garter stitch and reverse fabrics form the basis of our design selection this month. Yes, we admit that garter carriage owners are at an advantage for many of the designs, but we have included an assortment where the reversal of fabric can be done in several different ways (see Step by Step for techniques) — resulting in designs which are easily knitted on all makes and models of machine. In addition, although conceived as garter stitch designs, we found many alternative pattern settings for equally attractive fabrics. So, whatever your machine or stitch patterning preferences, we hope there is something here to suit you.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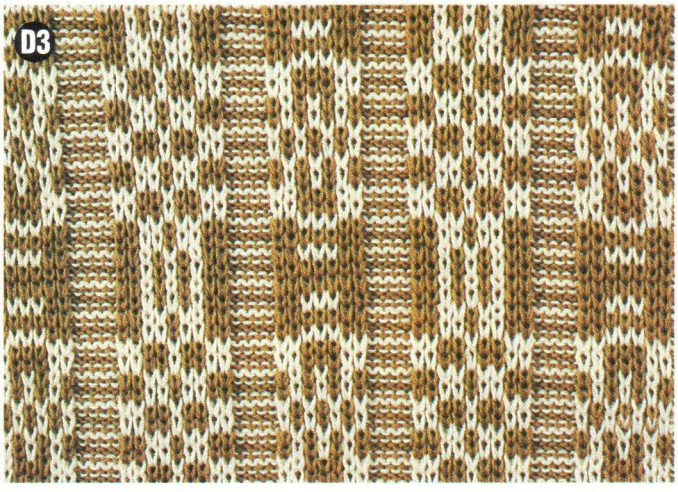
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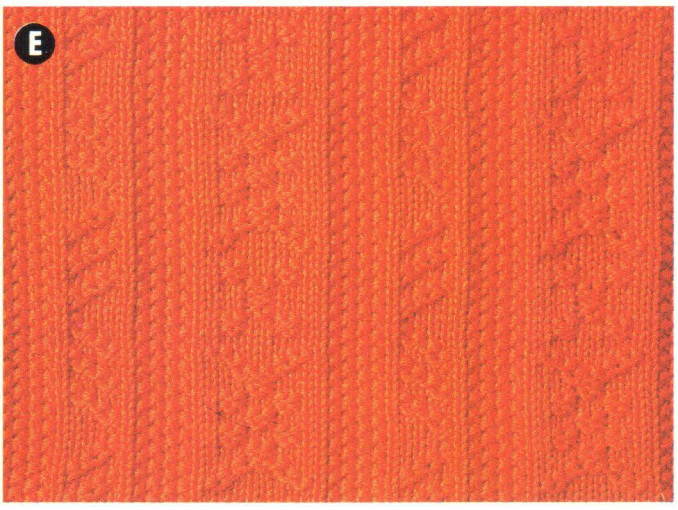
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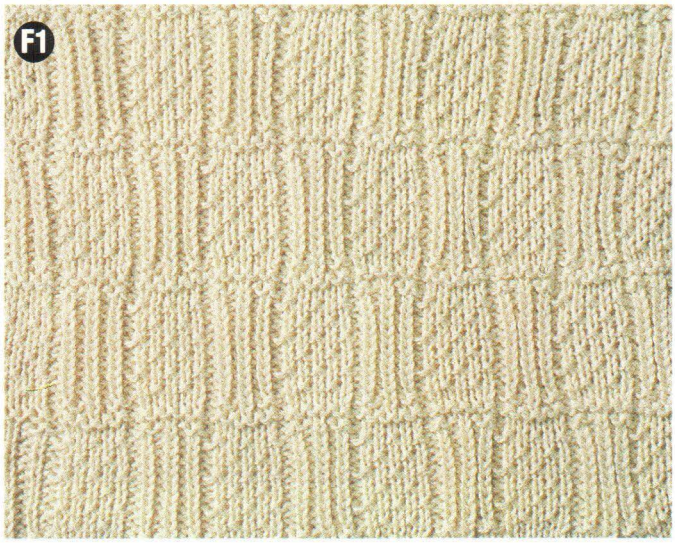
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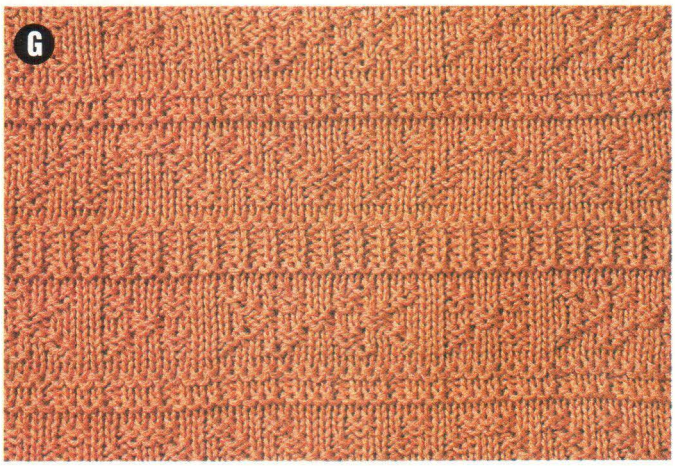
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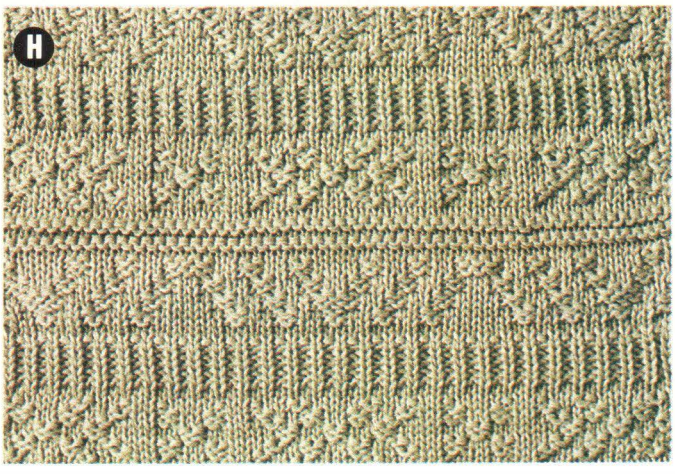
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CHECKED RIB PANEL

Pattern A: 24 stitches x 12 rows

Suitable for garter carriages when worked automatically. Suitable for any machine with a ribber when worked partially manually. We used the garter carriage and three ends of 2 ply cotton for the sample.

Manual operation: Use the punchcard as a guide to arranging needles between both beds. For the square checks, using the punchcard as a guide, unravel appropriate stitches and re-form them manually using a latch tool. To minimise the manual working, you might prefer to have larger intervals between the checks (for instance, work six to ten rows instead of two).

Suitable Adaptations:

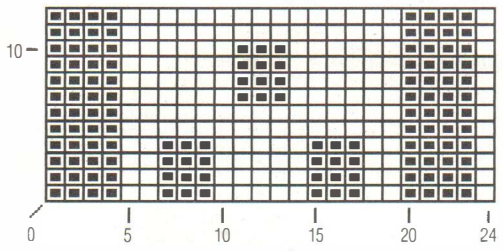
1. Use the punchcard as a guide to working a flat rib design. All needles in work on MB, arrange Ns on RB (or BB) as shown by marked areas of punchcard. Machine set for full needle rib. When check positions are reached you can either:

a. Push relevant RB needles to WP, knit the four rows and then transfer stitches to MB, or:

b. Push relevant RB needles to WP and fill the empty needles by transferring heel of opposite stitch on to each one, continue as given for a.

For this adaptation, the first design will produce a slightly lacy fabric (holes being formed where needles are simply pushed into working position) or a flatter more 'plain and purl' look when method b is used.

2. Work a variation of adaptation 1 by pushing the first sets of four needles to work, then the next set can be filled — to give a combination of the 1a and 1b designs.

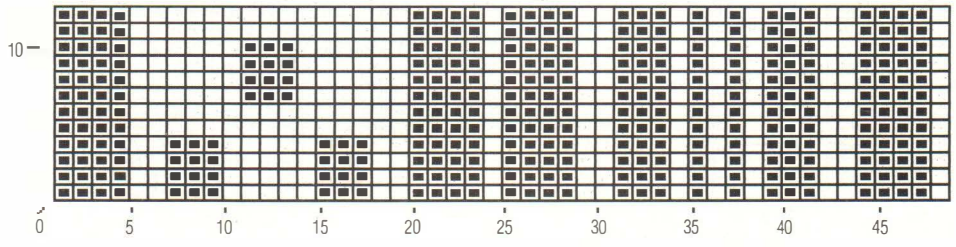


LARGE CHECKED RIB PANEL

Pattern B: 48 stitches x 12 rows

Suitable for electronic machines with garter carriage or any machine with a ribber when worked manually. We worked it in Yellow 4 ply cotton using an electronic machine and garter carriage.

The addition of further irregular ribs makes a wider spacing between the checks. This means that if you are working manually (methods and adaptations as given for Pattern A) there will be less work to do as there will be fewer checked panels across the work.



TRIBAL BORDERS

Pattern C: 24 stitches x 30 rows

Suitable for punchcard machines with a garter carriage or, for variations 2 and 3 any punchcard machine.

Pattern C1: Worked on the garter carriage using three ends of Lime 2 ply cotton.

Pattern C2: Worked in a combination of Fair Isle and garter stitch. The garter stitch ridges can be worked using the garter carriage, or manually as desired. We worked in the following patterning and colour sequence:

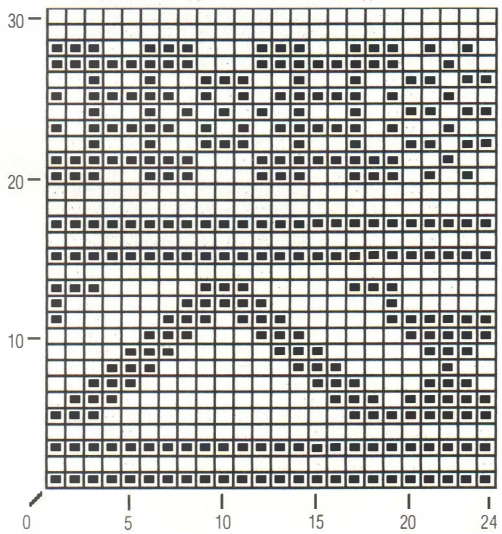
Feeder 1/A	Feeder 2/B	Pattern	Rows
Ecru	—	Garter stitch	3
Ecru	—	st st	1
Ecru	Lime	Fair Isle	9
Ecru	—	st st	1
Ecru	—	Garter stitch	3
Ecru	—	st st	2
Ecru	Sanguine	Fair Isle	9
Ecru	—	st st	2

Repeat the sequence throughout.

Pattern C3: Worked as a purely Fair Isle design with plenty of colour changes thus:

Feeder 1/A	Feeder 2/B	Pattern	Rows
Marigold	—	st st	1
Mid Green	—	st st	1
Marigold	—	st st	1
Mid Green	—	st st	1
Mid Green	Ecru	Fair Isle	9
Marigold	—	st st	1
Mid Green	—	st st	1
Marigold	—	st st	1
Mid Green	—	st st	2
Mid Green	Sanguine	Fair Isle	9
Mid Green	—	st st	2

Repeat the sequence throughout.



YARN DETAILS

We used a variety of colours from Yeoman Yarns Brittany Cotton range: Ecru, Desert, Sanguine, Lime, Marigold, Mid-Green and Sienna.

These yarns are available from Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD.

CHECK WAVES

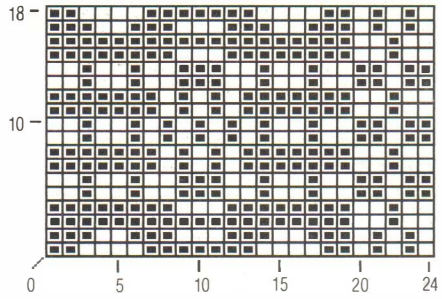
Pattern D: 24 stitches x 18 rows for D1 and D2, 24 stitches x 36 rows for D3
D1 suitable for punchcard machines with garter carriage. D2 and D3 suitable for punchcard machines with ribber.

Pattern D1: Worked as garter stitch in Sienna coloured cotton.

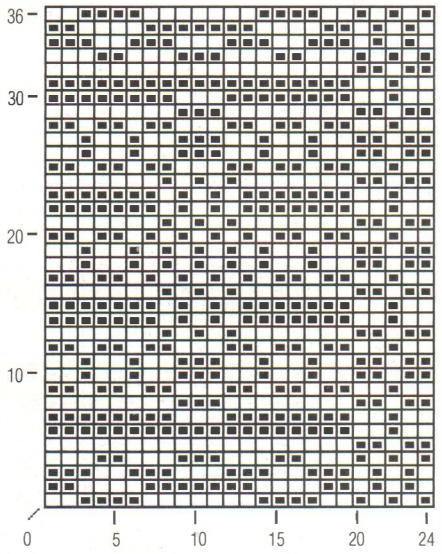
Pattern D2: *Work one complete pattern repeat in Fair Isle (we used Aran and Sienna). Set carriage for stocking stitch and K1 row. With RB in position transfer alternate MB stitches to RB and K4 rows. Transfer stitches back to MB and K1 row*. Repeat from * to * throughout.

Pattern D3: Worked as ribbed double jacquard. The complete card has been given, so that you can rearrange the rib settings, or use the design as a completely double jacquard fabric as desired. Cast on in full needle rib and work edge/welt as desired. Transfer stitches 2-5, 15-18 and 26-28 to L and 7-10 and 20-23 at R of centre '0' to RB. (For garment width continue transferring stitches at intervals as set). Work in striper jacquard — i.e. RB needles knit throughout, MB set to slip/part and colours changed (after select/ memorise and K1 row MC) every two rows.

D1 AND D2



D3



TOTEM POLE BORDERS

Pattern E: 24 stitches x 28 rows
Suitable for punchcard or electronic machines with garter carriage. We worked using three strands of 2 ply cotton in colour Sanguine.

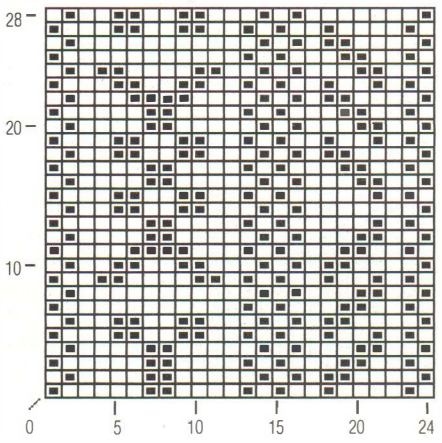
Suitable Adaptations:

1. On an electronic with a garter carriage, try mirror imaging the design.

2. As a Fair Isle design it could be worked on any machine.

3. It would be quite easy to adapt the patterning width for other systems to use as a Fair Isle pattern. For a 40 stitch repeat, delete a pattern stitch to L and R of punchcard, then delete two from the centre bird's-eye column. You now have a 20 stitch repeat.

To increase for a 30 stitch repeat, mirror image stitches 17 to 22 adding this on to the left or right of the punchcard for a 30 stitch repeat very similar to the original.

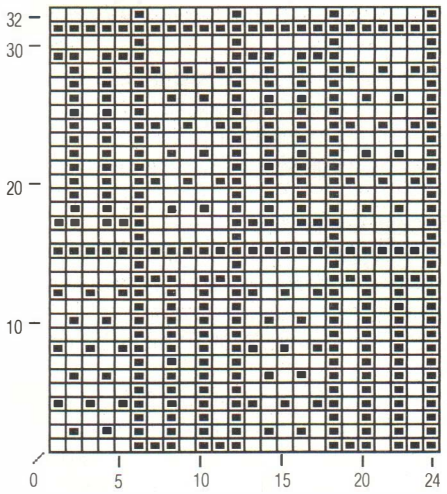


RIBBY CHECK

Pattern F: 24 stitches x 32 rows
Suitable for a punchcard machine with garter carriage, or F2 can be worked by any machine capable of knitting thread lace.

Pattern F1: Worked in garter stitch using Aran cotton.

Pattern F2: Worked in thread lace in a combination of cotton 4 ply and sewing machine cotton.



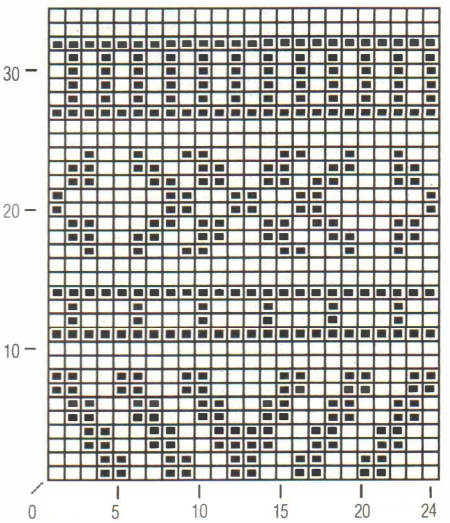
RAILING BORDER

Pattern G: 24 stitches x 34 rows
Suitable for punchcard machines with garter carriage or any punchcard machine if one of the alternative patterns used. We worked in two ends of 2 ply Sienna cotton.

Suitable Adaptions:

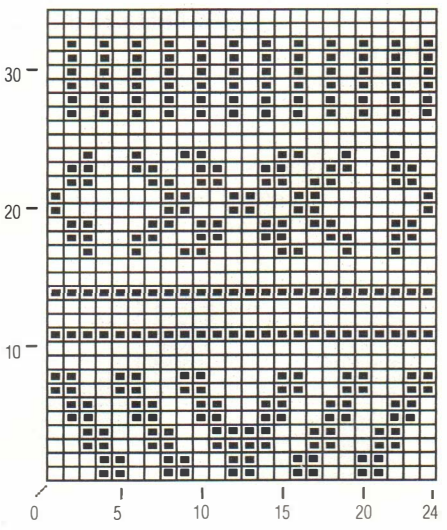
1. Use the design as a Fair Isle pattern, changing colours for the borders.

2. Combine Fair Isle and garter stitch ridges. Work in Fair Isle to row 11, reverse the stitches once this row has been worked. K2 rows Fair Isle then work another ridge. Continue in Fair Isle making further ridges on rows 27 and 32 of the punchcard. These ridges can, of course, be worked manually.



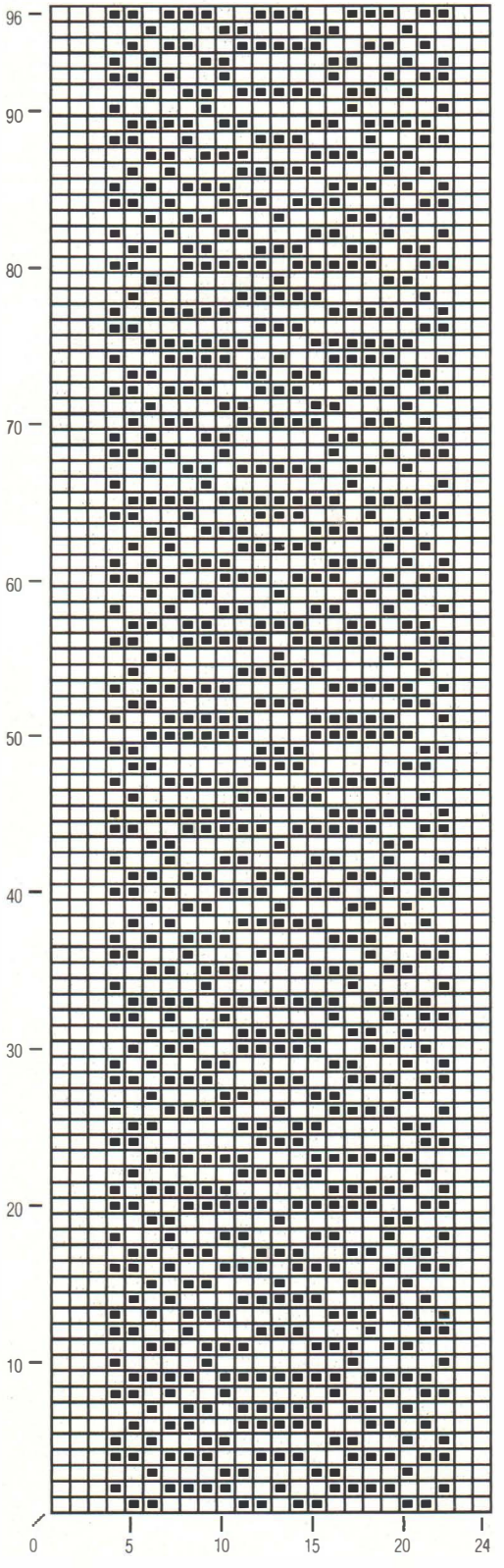
RIDGE AND RIB

Pattern H: 24 stitches x 34 rows
This is a variation of Pattern G, but the ridge areas have been changed. We worked our garter stitch sample in three ends of 2 ply cotton. Adaptations can be worked as given for Pattern G, but instead of a ridge at row 27 of the card, transfer stitches for a 1x1 rib and work the next six rows in rib. Transfer back to main bed and continue in a combination of Fair Isle and stocking stitch.



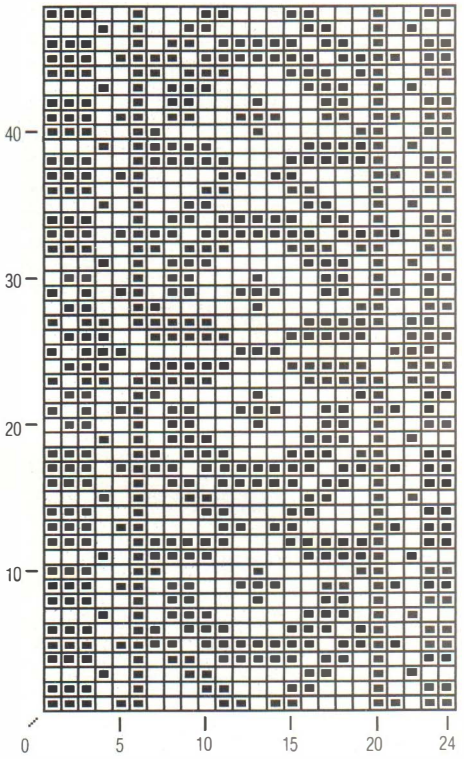
JACQUARD SHIELD RIBS

Pattern I: 24 stitches x 96 rows — or can be adapted to any width greater than 19 stitches
Suitable for punchcard machines with ribber, or Singer, Passap and Pfaff machines.
It may not be immediately apparent why this pattern can be adapted to so many widths, but if you look at the punchcard you can see that the patterning is only being worked over 19 stitches — these are in work on the main bed. The remaining stitches, shown blank on the card, are on the ribber. So, if you have a larger repeating system, simply centre the marked pattern on your sheet or Deco card etc. and transfer any FB or MB stitches not to be patterned on to the other bed. The basic pattern operation is the same for all machines.
Cast on in full needle rib and after edge/welt has been worked, transfer stitches from the patterning bed to the ribber to line up with blank areas on the card. Set patterning rotation for double length and work in stripes of 2 rows MC, 2 rows C throughout.



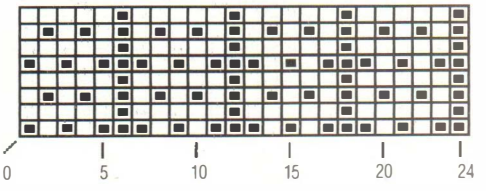
SHIELD VARIATIONS

Pattern J: 24 stitches x 48 rows
Suitable for machines with garter carriages, any 24 stitch repeating system (for Fair Isle variation) and easily adapted for larger repeats.
Pattern J1: Worked as garter stitch using three ends of 2 ply cotton.
Pattern J2: Worked as all-over Fair Isle using Aran and Mid-Green for a soft and subtle look.
Suitable Adaptations:
1. Could be worked as a partial Fair Isle and garter stitch design. Look at the small horizontal stripes — most apparent on our Sample J2. Try manually turning these round — perhaps at alternate intervals up the work, to add a touch of texture to the design.
2. The design can easily be increased in width. For a 40 stitch repeat, look at the potential of using the central motif again at the side — several permutations are possible. For a 30 stitch repeat add a further panel of three stitches at either side; you could make this a simple continuation of the border which is already there, or even up the border, adding the vertical line of stitches from the far left to the right-hand edge and then putting in a new five stitch vertical repeat at the right.



BIRD'S-EYE REVISITED!

Pattern K: 24 stitches x 8 rows (or more for some of the variations)
Suitable for 24 stitch and 40 stitch repeating systems, as the actual repeat is only eight stitches wide. Suitable for 30 stitch repeating systems, if the bird's-eye sections are extended to form a basic 10 stitch repeat.
Pattern K1: Worked using the garter carriage in stranded cottons.
Pattern K2: Worked as a ribbed tuck stitch — requires negative punching for punchcard machines. Use negative switch on electronics. Cast on as desired and knit welt. Transfer stitches to ribber to conform with continuous vertical lines on card ('P' setting on ribber). Set RB carriage to knit throughout and MB carriage to tuck throughout. Weight evenly and you'll find that this is a neat and discreet stitch adding a little texture. It would work well on garments for any age group and is particularly neat for the conservative male!
Pattern K3: This is an variation on K2. Commence as given for K2 and work one pattern repeat. Set for full needle rib ('H') and push all corresponding ribber needles to WP. Knit 4 to 10 rows (as desired). Transfer stitches to MB (use transfer carriage if you have one for speed), then set back to pitch 'P' and needle arrangement for tuck rib and repeat the patterning section.
Interesting check variations could be built up by varying the length of the tuck and double jersey sections within the fabric.



EMBOSSED SHIELDS

Pattern L: 24 stitches x 28 rows

Suitable for 24 stitch repeating systems, but the ovals could be extended for 30 or 40 stitch repeats. We've only shown the design as a simple garter stitch, but there is plenty of opportunity to extend the design even further.

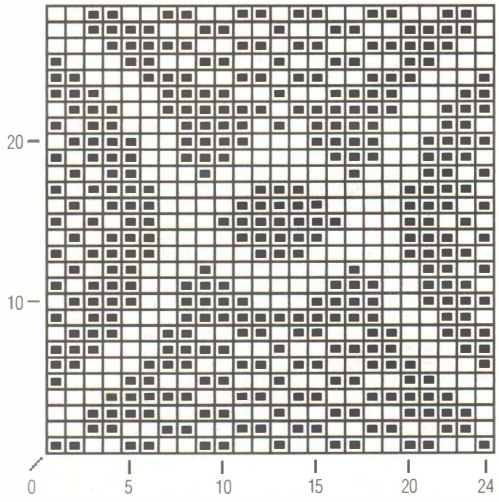
Suitable Adaptations:

1. Work as garter stitch, doubling the length of the design.

2. On electronic machines, try a double width and height version, plus a mirror image for changing shield shapes and a bold look.

3. Work as a Fair Isle design, again try an elongated version.

4. Work as a Fair Isle, but soften the bold motifs by changing colours throughout the length of the design.



DIAMOND DROP

Pattern M: 24 stitches x 24 rows

An extremely versatile, albeit simplistic pattern which can be used in a variety of ways. Shown for 24 stitch repeating systems, easy amendments to diamonds and vertical bird's-eye columns would render it suitable for 30 or 40 stitch repeating systems.

Pattern M1: Worked as a garter stitch design using three ends of cotton, the texture stands out cleanly and neatly from the stocking stitch surround.

Pattern M2: Worked as a garter stitch using just two ends of 2 ply cotton, the textural effect is more discreet.

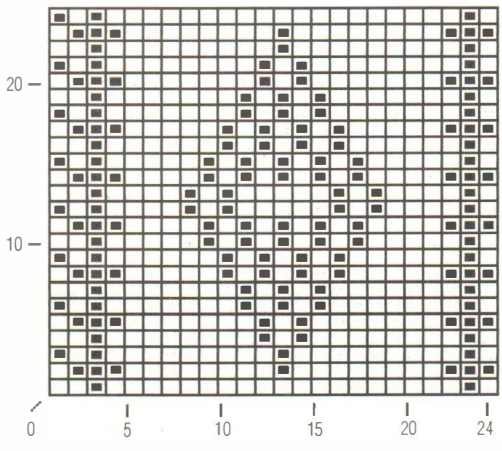
Pattern M3: Thread lace works well with this card. We used 4 ply cotton with matching sewing machine cotton as the thread lace.

Pattern M4: Either punch the card negatively (i.e. punch blanks and leave punched area unpunched) or, if using an electronic, use the negative button. Work in tuck stitch throughout.

Suitable Adaptations:

1. Try a variation on M4, but this time work in full needle rib. If you are using a fine yarn, you could even double the length of the pattern for a bubbly texture.

2. Use the vertical lines on the card as a guide to transferring stitches to the ribber and then work as M4 — this time you will have a selective tuck rib.



DIAMOND BLOCKS

Pattern N: 23 stitches x 58 rows

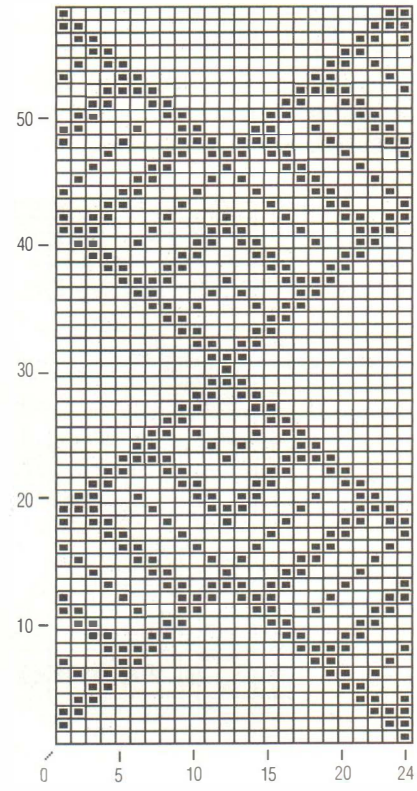
Designed for electronic machines with garter carriage.

The busy outlines of the diamonds provide a good contrast to their smoothness for a bold but not overbearing garter stitch design.

Suitable Adaptations:

1. Add one more stitch and row to the design for conversion to a 24 stitch repeat.

2. The floats would be quite large if you worked this as a Fair Isle, but it would make an interesting double jacquard design. Try a soft colour combination.



PATCHWORK BLOCKS

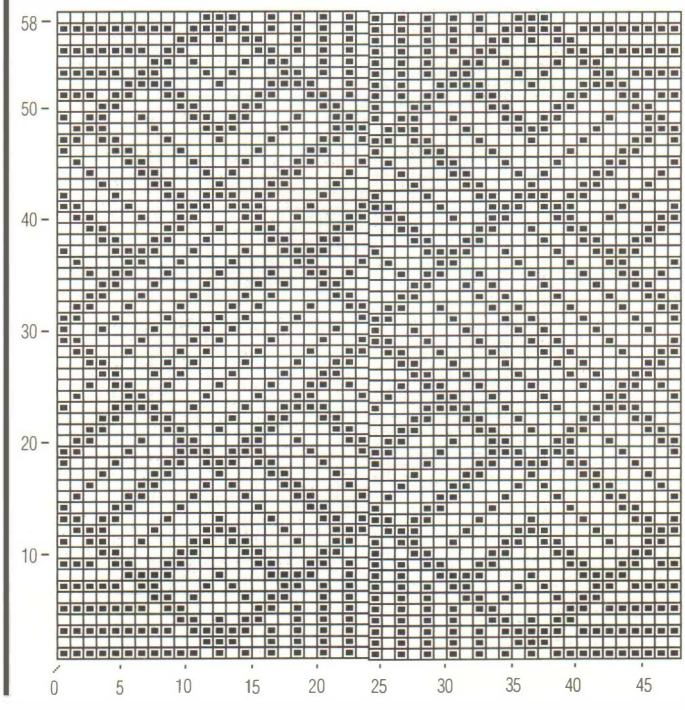
Pattern O: 48 stitches x 58 rows

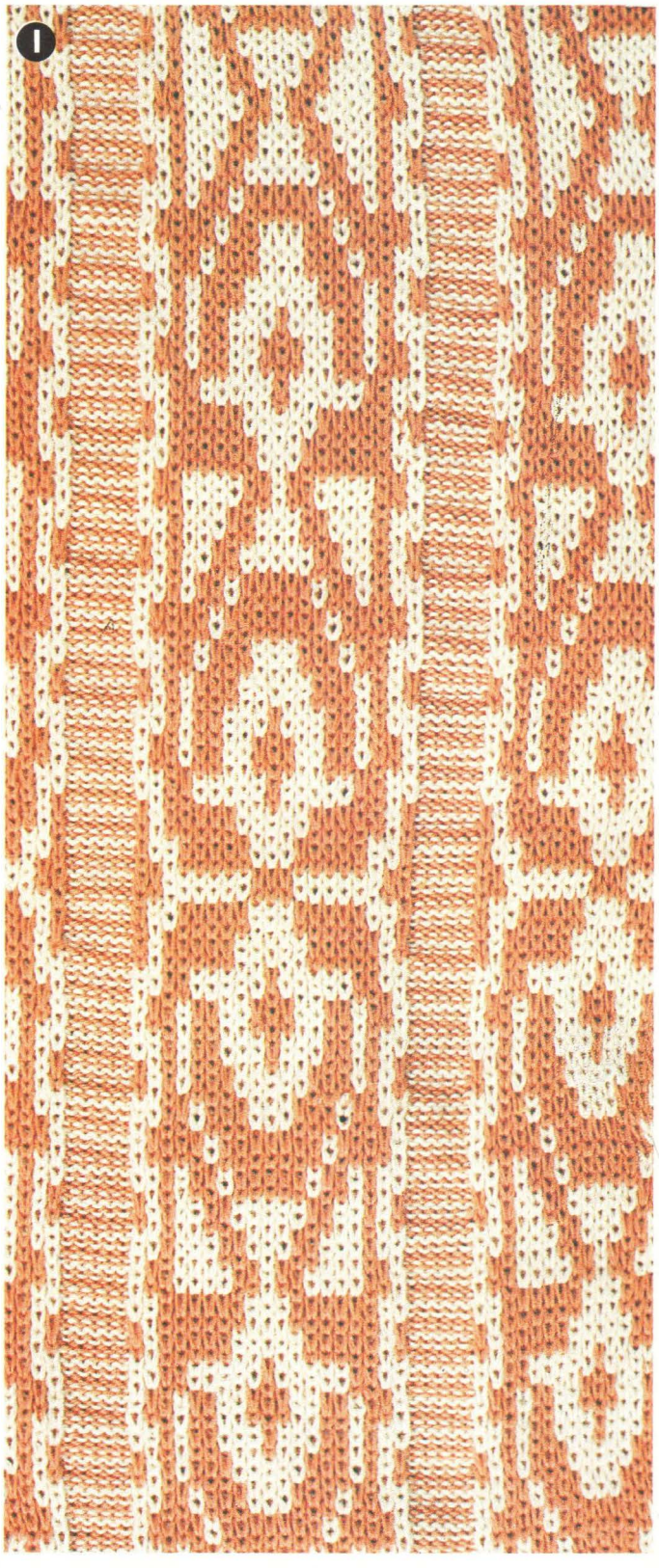
A busy interpretation of Pattern N has the diamonds filled with a variety of straight line variations. The width of the design only makes it suitable for electronic machines.

We worked a garter stitch sample — the way the light catches the different garter stitches is delightful (but not easy to capture on film).

Suitable Adaptations:

Try as a Fair Isle or double jacquard. Space does not always allow the insertion of all the variations we try, but the coloured version was lovely when worked in dull and pastel pinks. The harsh lines of the design were softened, but none of the interest was lost.

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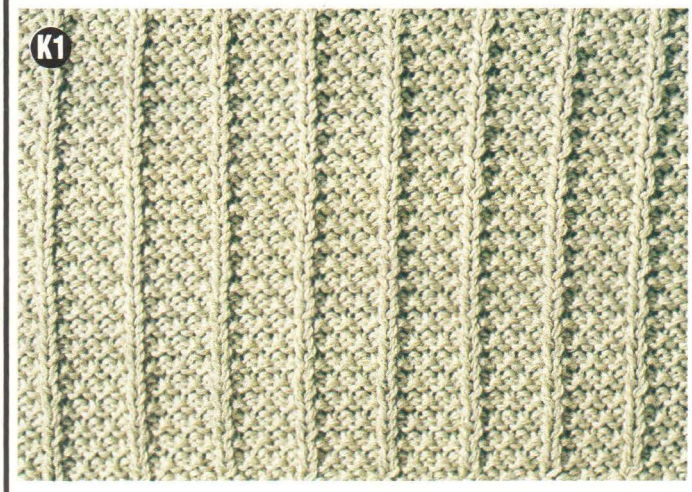
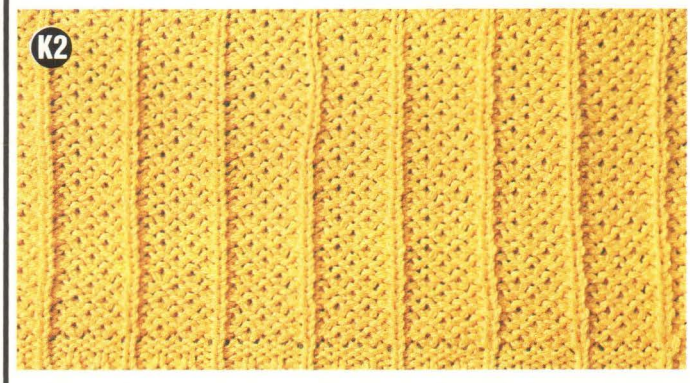
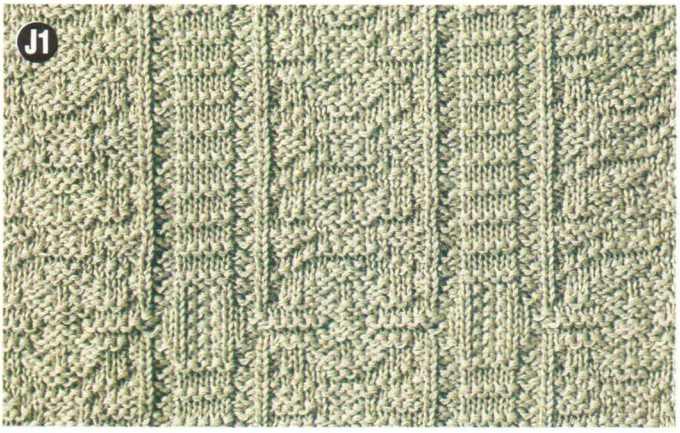
J2


K1


K2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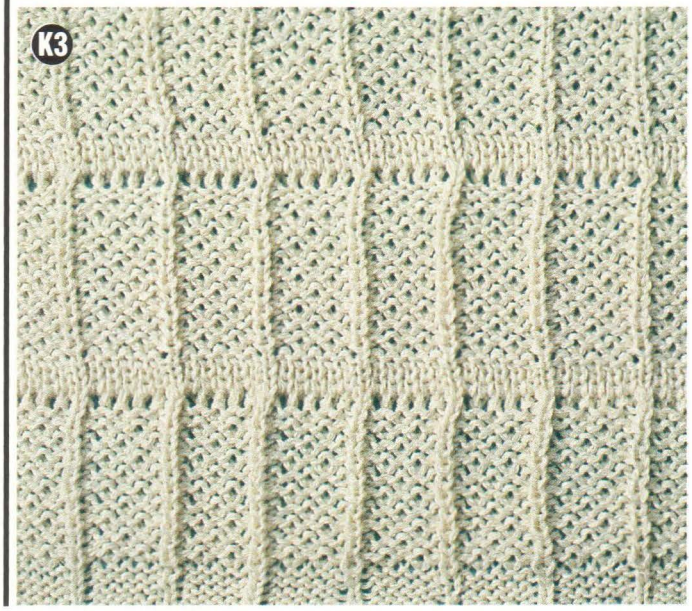
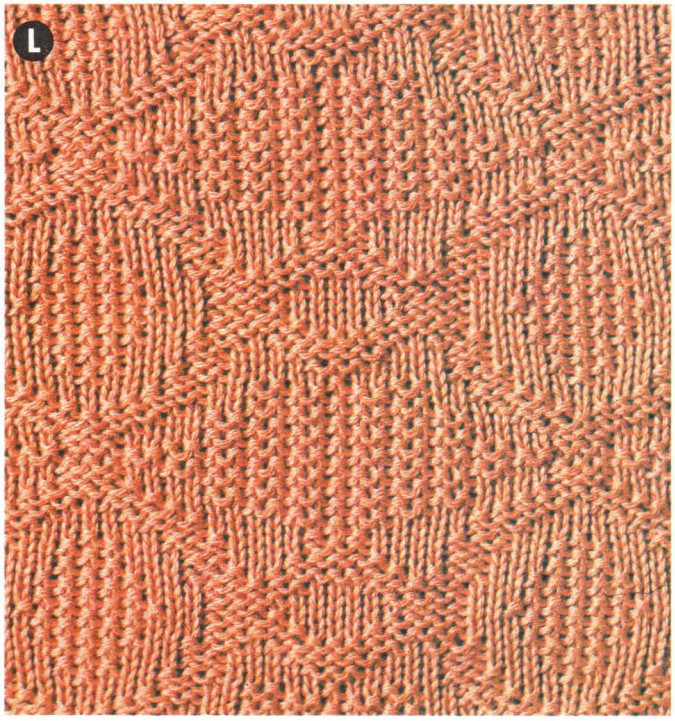

K3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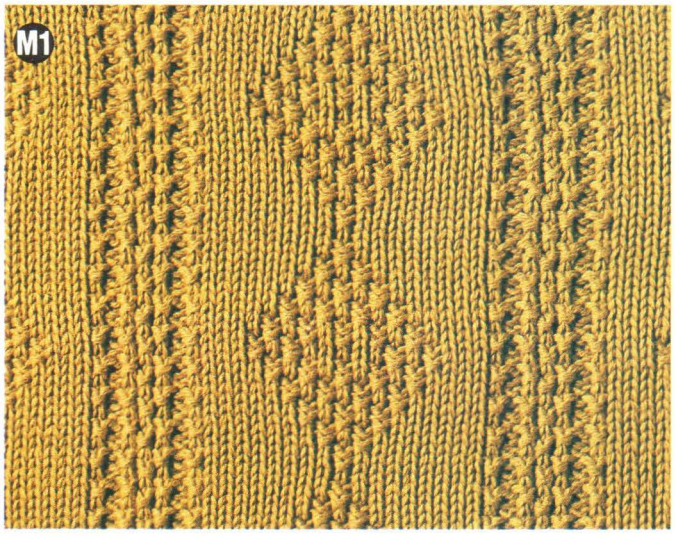
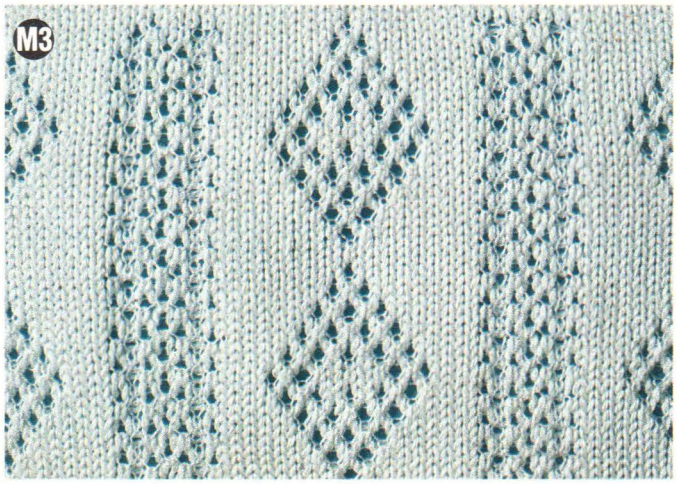
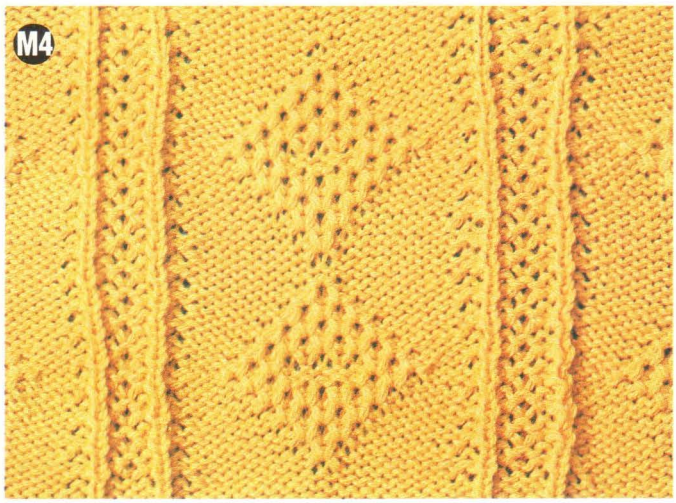

M1

M2


M3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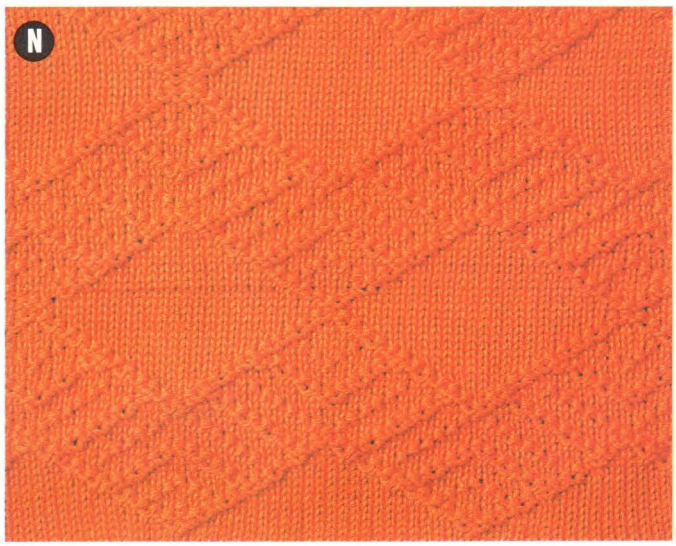
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O

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☐ 12. SCARLET ☐ 13. HYACINTH ☐ 14. SAND ☐ 15. LEMON ☐ 16. SAXE ☐ 17. DUSTY PINK ☐ 18. TURQUOISE ☐ 19. WHITE ☐ 20. CLOVER ☐ 21. NAVY

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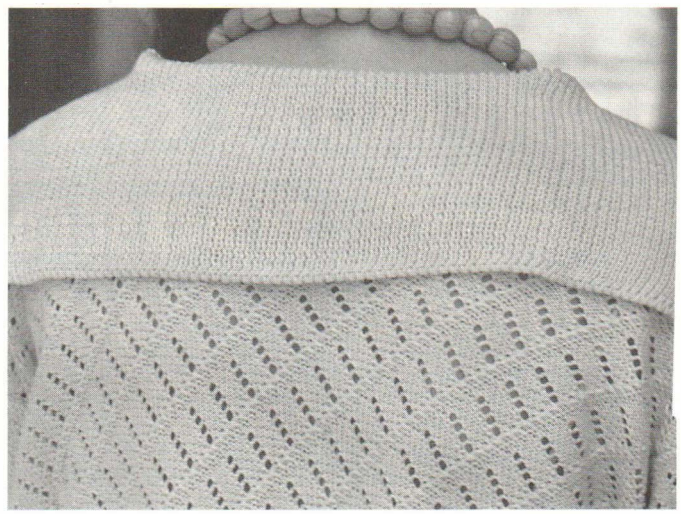
MKT 7/94

Colour reproduction of yarns is as accurate as printing will allow

SHEILA BELLUE

Lady's Tuck and Lace Sailor Collar Cardigan

MACHINES: *These instructions are written for Brother standard gauge electronic and punchcard machines with ribber*
YARN: *Many A Mickle Mercerised Cotton 2/10s*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used Apricot (MC)*
STOCKISTS: *This yarn is available via mail order from Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF*



SIZES
To suit bust 86[91:96:101:106]cm.
Finished measurement 104[110:116:122:128]cm.
Length 70[71:72:73:74]cm.
Sleeve seam 44[45:46:47:48]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Many A Mickle Mercerised Cotton 2/10s.
2[3:3:3:3] x 250g cones in MC.
14 buttons.

MAIN TENSIONS
Note: Swatches should be washed and dried before measuring. Two strands of yarn used together throughout.
28.5 sts and 55 rows to 10cm measured over lace and tuck patt (tension dial approx 4 = MT).
25.5 sts and 34.5 rows to 10cm measured over full needle rib (tension dials approx 5/5 = MT+1).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 55.

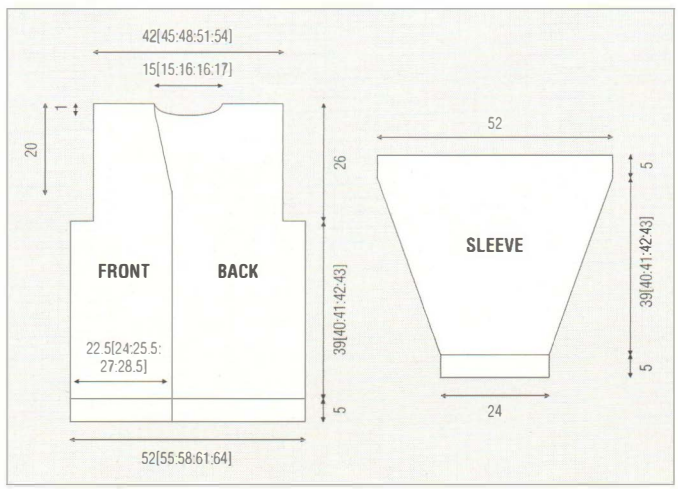
NOTE
Purl side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD/MYLAR SHEET PATTERN
Punch card or mark mylar sheet before starting to knit.

PATTERN NOTE
ELECTRONICS
Set main carr to KCII throughout. Ensure that the lace and main carriages are *never* on the needle bed at the same time. The carriage not in use should be left waiting on the extension rail until it is required again.
ALL MACHINES
Left tuck button should be depressed throughout. Work pattern thus:
Using lace carr K6 rows.
Using main carr tuck 1 row.
Using main carr K1 row.
These 8 passes form the patt sequence and should be repeated throughout.
Note: 2 rows only will have registered on row counter.

SPECIAL NOTE
Two strands used together throughout. Where required, wind off several balls before starting. Either feed one end from each of two cones or one end from cone and one end from ball, through the tension mast and into carriage together, treating as though they were the one yarn throughout.
When knitting FNR sections only Ns on MB should be counted, Ns on RB should be inc, dec or cast off to suit. Before any dec transfer required number of sts from the RB to the MB.
Weight the knitting evenly across the row.
This pattern is unusual in that there are two tucking Ns together at intervals along the row. It is well worth checking after every tuck row that all the tuck loops have picked up. If any have missed it is easy to see at this stage and to slip them on to the relevant Ns using a transfer tool — as mistakes cannot be rectified later.
For neat edges push end Ns to HP before each tuck row.

BACK
With RB in position set machine for 1x1 rib. Push 148[158:166:174:182] Ns on MB and corresponding Ns on RB to WP. *Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-1/MT-1, K26 rows. Transfer sts to MB. Place lace carr to L of machine. Insert punchcard and lock/program patt on first row. (**Electronic machines:** place carr on to R extension rail and set to KCII). **All machines:** Depress L tuck button.
RC000 Using MC and MT, work in lace and tuck patt (see patt and special notes) throughout*. K until RC shows 214[220:226:232:238].



SHAPE ARMHOLES
Cast off 15 sts at beg of next 2 rows. 118[128:136:144:152] sts. K until RC shows 350[356:362:368:374].

SHAPE NECK
Note patt row. Using a separate piece of MC, cast off 30[30:30:30:32] sts at centre. Using nylon cord, K 44[49:53:57:60] sts at L by hand, taking Ns down to NWP. Cont on rem 44[49:53:57:60] sts at R for first side. K1 row. Cast off 3 sts at neck edge on next and every foll alt row 1[1:2:2:2] times in all, K1 row. Cast off 2 sts at neck edge on next and every foll alt row 2[2:1:1:1] times in all. RC shows 356[362:368:374:380]. WK over rem 37[42:45:49:52] sts.
Unravel nylon cord over 44[49:53:57:60] sts at L bringing Ns down to WP. Reset RC at 350[356:362:368:374]. Reset patt to noted row and starting from correct position in patt sequence, work L side to correspond with R.

POCKET LININGS
Work two alike
Push 50 Ns to WP. Using MC, cast on by hand ('e' wrap).
RC000 Using MT+1, K until RC shows 56 and WK.

LEFT FRONT
Work on Ns to R (L for R front) of centre '0'. With RB in position set machine for 1x1 rib. Push Ns 74-11[79-11:83-11:87-11:91-10] inclusive on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. 64[69:73:77:82] Ns in all. Work as given for back until RC shows 66 (in patt). (K1 extra row for R front).

PLACE POCKET
Disconnect RC. Release tuck button. Set carr for st st and for HP. Push 7[9:11:13:16] Ns at L (R for R front) and 7[10:12:14:16] Ns at R (L for R front) to HP. WK over rem 50 sts at centre. CAR. With purl side of pocket facing, pick up sts from below WY on pocket and hang evenly on to empty Ns. Unravel WY. Return sts at either side from HP to WP, using a transfer tool. Set carr so HP Ns will K. Electronics reset to KCII. Depress L tuck button. Reconnect RC. Place a weight on pocket section and continue in patt throughout. K until RC shows 214[220:226:232:238]. (K1 extra row for R front).

SHAPE ARMHOLE

Cast off 15 sts at beg of next row. 49[54:58:62:67] sts. K until RC shows 246[252:258:264:270]. (K1 extra row for R front).

SHAPE NECK

Place a marker at L edge (R for R front). Dec 1 st at neck edge on next and every foll 9th[9th:8th:8th:7th] row 11[11:9:9:13] times in all, K9[9:8:8:7] rows. Dec 1 st at neck edge on next and every foll 10th[10th:9th:9th:8th] row 1[1:4:4:2] times in all. 37[42:45:49:52] sts. K until RC shows 356[362:368:374:380] and WK.

RIGHT FRONT

Work as given for L front, reading R for L and vice versa and noting difference in rows to reverse shaping.

SLEEVES

With RB in position set machine for 1x1 rib. Push 68 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for back from * to *. K4 rows. Inc 1 st at each end of next and every foll 5th row 26[20:14:8:4] times in all, K5 rows. Inc 1 st at each end of next and every foll 6th row 14[20:26:32:36] times in all. 148 sts. K until RC shows 242[248:254:260:264]. Place a marker at centre. Cast off very loosely.

COLLAR AND FRONT BANDS

With RB in position set machine for FNR. Push 94[94:98:98:100] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for FNR. Using MC and T2/2, K zig-zag row. Using T3/3, K3 circular rows.

RC000. Using MT+1/MT+1 K until RC shows 48.

SHAPE BACK NECK

Using a separate length of MC, cast off centre 26[26:28:28:30] sts. Set both carr to HP. Push 34[34:35:35:35] Ns at L on MB and corresponding Ns on RB to HP. Cont over rem sts at R for first side. **K1 row. Cast off 3[3:4:4:4] sts at beg of next row, K1 row. Cast off 3 sts at beg of next row. 28 sts. K8 rows. Dec 1 st at L edge on next and foll 8th row, K8 rows. Dec 1 st at L on next and every foll 9th row 6 times in all. RC shows 122. 20 sts rem. Place a marker at L edge. K until RC shows 290[294:298:300:304]. Cast off**.

CAL reset RC at 48. Set both carr so HP Ns will K and work R side to correspond with L, reversing all shapings, *at the same time* work buttonholes over 5th and 6th st in from each end when RC shows 148[149:150:150:151], 174[176:178:178:180], 200[203:206:206:209], 226[230:234:234:238], 252[257:262:262:267], 278[284:290:290:296]. There will be seven sets of buttonholes altogether. K until RC shows 290[294:298:300:304] and cast off.

Allow collar and bands to rest for several hours after removing from the machine.

POCKET TOPS

With RB in position set machine for 1x1 rib. Push 50 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-1/MT-1, K8 rows. Transfer sts to MB. Using MT, K1 row. With wrong side of front facing, pick up pocket edge, below WY and hang evenly on to Ns. Remove WY. Using T10, K1 row and cast off using latch tool.

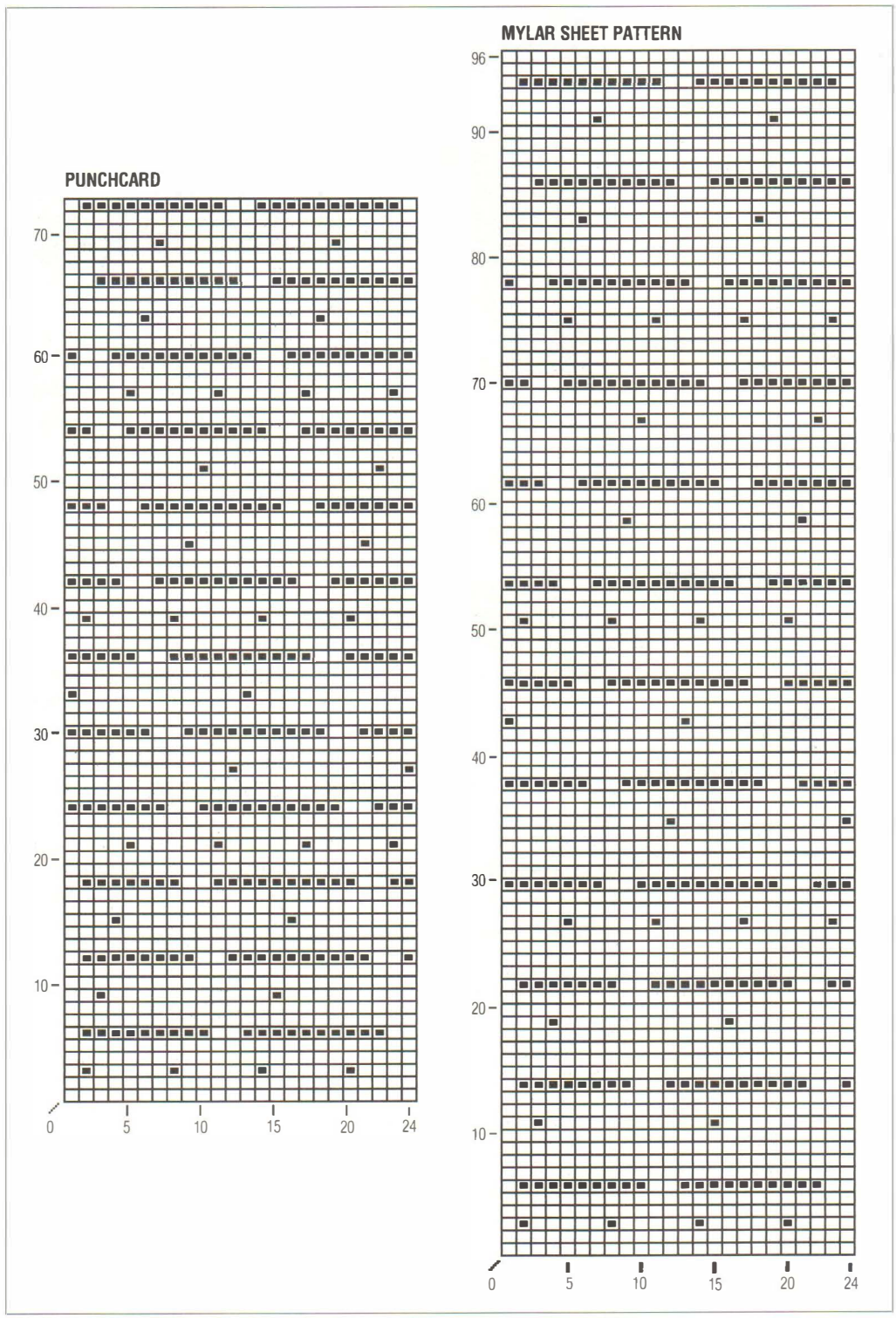
JOIN SHOULDERS

CAL. Push 37[42:45:49:52] Ns to WP. With right side facing, pick up sts from below WY on back shoulder and hang evenly along the row. Unravel WY. With wrong side facing, pick up sts from corresponding front shoulder and hang evenly along the row. Remove WY. Using MC and T10, K1 row. Cast off using latch tool.

TO MAKE UP

Sew pockets down in inside of garment and stitch tops neatly in place on outside. Pin front bands in position along centre fronts using the markers as a guide and matching back neck shapings. Mattress stitch in place. Set in sleeves, matching markers to shoulder seams. Sew cast off edges of back and front to straight edges of sleeves. Join side and sleeve seams. Lap bands and sew on buttons to correspond with buttonholes.

Wash garment and spin. Pull very firmly to correct shape and size, turning collar back at appropriate place. Smooth flat on to a towel to dry.



WHY DELUXE PAINT?

Perhaps the most popular computer painting program for many textile artists — whether their machinery is computerised or not.
Carol Chambers takes a look at some of the features which have made it so widely used

I have a confession to make, I don't like being told what I should do! Let's face it, not many of us do. So, when I was buying my computer, I specified which word processor I wanted (not the supplier's first choice) and which knitting program I couldn't live without. However, when it came to a painting and drawing program I had very little experience — but having been told there was only one possible choice to make, dug my heels in and bought something else! So, I am not going to tell you that Deluxe Paint will change your life or make you healthy, wealthy and wise — but I'd like to show you some of the features that (eventually) made me change my mind and accept that this program still stands out above the rest — in a price and textile context anyway!

MANUAL AND PUNCHCARD MACHINE OWNERS

I hope that this heading catches your eye, for many non-electronic owners can 'switch off' mentally when computers are mentioned in the same sentence as knitting. However, you can use painting programs as a practical design aid and inspiration for all types of textiles. You can graph out designs in the right proportions for everything from patchwork and cross stitch through to knitting. For a machine knitter you will find that you can use your design results whether you are using a punchcard in a punchcard machine, working with a charting device or want an intarsia chart. Singer owners often complain that they are a neglected minority, but picture printouts can even be traced on to the appropriate paper for models like the 2310 for immediate use in motif and picture design.

MACHINES AND VERSIONS

There are currently four versions available: Deluxe Paint 3 (£89.99) and Deluxe Paint 3 AGA (a more advanced package at £99.99) both for the Amiga: Deluxe Paint II Enhanced (£99.99) for the PC and Deluxe Animate (£99.99) for both 5¼ and 3½ inch disc systems. If you are not sure which version would suit your computer, then contact Electronic Arts (details at the end). All the pictured examples and techniques described were made using Deluxe Paint II Enhanced on a PC machine.

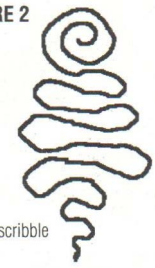
PAINTING PROGRAM BASICS

A painting program is, as it suggests, a program for allowing you to draw and paint on the computer screen. The differences between the programs available are mainly in the number of tools you have at your disposal (think of these as a range from crayons and chalks through to oil paints and spray cans and lots of different types of painting brushes) and how easily either the tools or the 'painting' can be manipulated. This last statement is something of an over simplification, so let's take a closer look.

LINES AND SHAPES

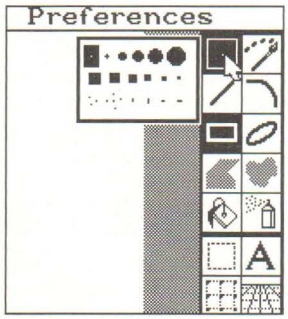
The shape of your drawing tool can be selected from the tool box at the right of the screen. Pressing the left mouse button (LMB) and keeping it depressed reveals a slightly larger box where a selection of shapes are revealed. Picture 1 shows the range of shapes that can be used, whilst Picture 1a shows what a single 'click' of each shape looks like and the sort of line you can produce with them. As well as straight lines, you can draw directly by selecting a brush and the drawing tool to the right

PICTURE 2

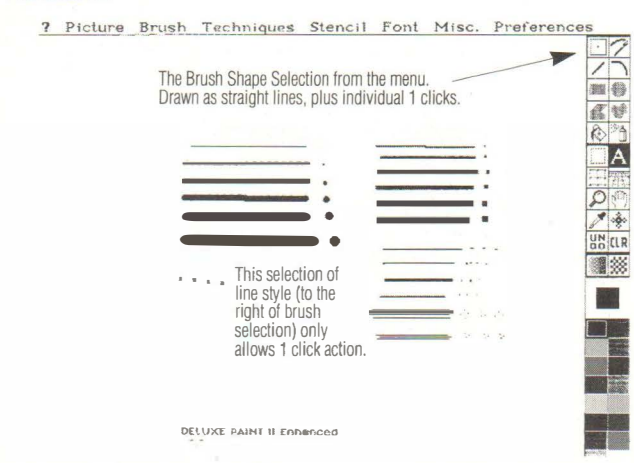


Freehand scribble

PICTURE 1

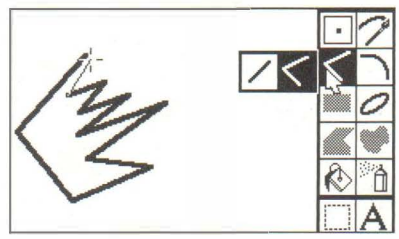


PICTURE 1A

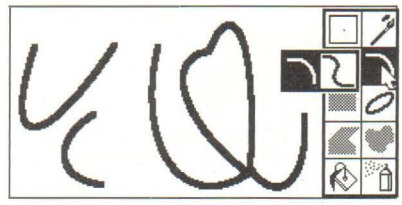

? Picture Brush Techniques Stencil Font Misc. Preferences
The Brush Shape Selection from the menu.
Drawn as straight lines, plus individual 1 clicks.
This selection of line style (to the right of brush selection) only allows 1 click action.
DELUXE PAINT II Enhanced

PICTURE 3

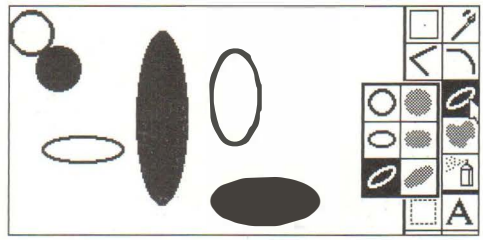
A



B



C



Examples of tools in use:

A = Joined lines

B = Single and joined curves

C = Solid and outlined circles and ellipses

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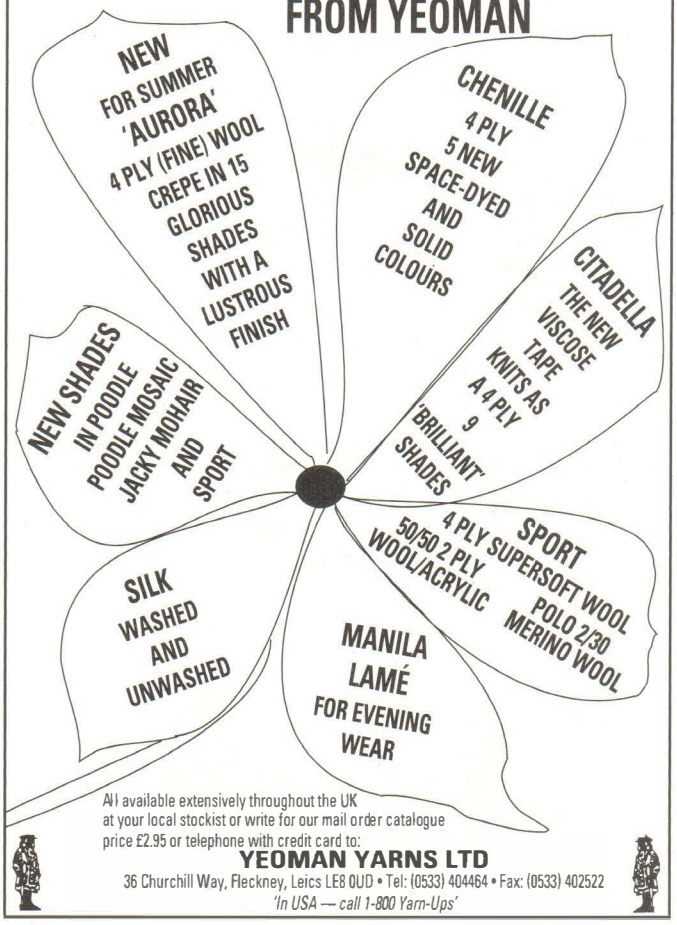
4. HOLDING POSITION & PARTIAL KNITTING	for all Japanese machines
5. GARTER BAR AND WASTE KNITTING	for all Japanese machines
6. KNIT STEAM AND CUT	for all machines
7. UNDERSTANDING THE RIBBER	for all Brother ribbers
8. A CREATIVE APPROACH	for all Brother ribbers
9. FUN WITH COLOURS	for all Brother ribbers

Further information from:

MACHINE KNITTING & DESIGN CENTRE
High Cross House, High Cross, Aldenham, Watford, Herts WD2 8BN
Tel: 0923 859242 (24 hour answer service)

ACCESS VISA

'NEW' SUMMER YARNS AND COLOURS FROM YEOMAN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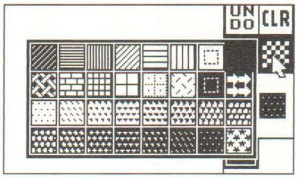
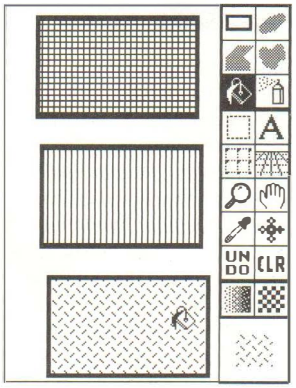
PICTURE 4

A



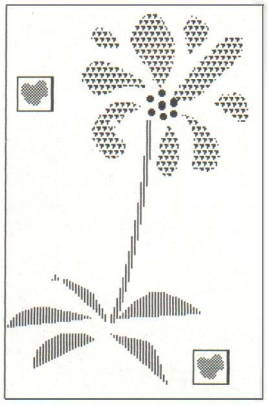
Select a pattern or texture by pointing to one of the built-in selection.

B



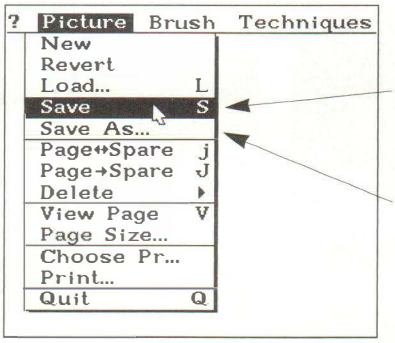
Draw a shape — we used boxes — and fill them using the fill tool, with the chosen pattern. (Outline boxes drawn in solid lines)

C



Draw directly in patterns. The leaves and petals drawn using the tool shown alongside them. The stem was drawn using a wide brush and curve tool in pattern.

PICTURE 5



Use this for a file that already has a name.

Use this to save a new version without writing over the last one.

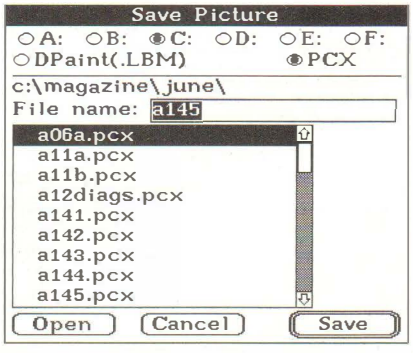
of the arrow in Picture 1. Keep LMB depressed and move the mouse around for freehand drawing — see 'scribble' results in Picture 2. Luckily you don't need to be a great artist with an incredibly steady 'mouse hand' for neat results. Keeping LMB pressed whilst over some more of the tool boxes at the right of the screen reveals some useful aids! Lines can be singles (as previously shown) or connected up to make whatever weird and wonderful shape you desire (Picture 3A). Move on to the curve box and you have a choice of a single curve or joined curves (Picture 3B). LMB on the solid circle gives you a selection of three types of ellipse/circle and the choice of drawing them either solid or outlined (Picture 3C).

FURTHER CHOICES

So far everything drawn has been done using the default solid colour style. LMB on the checked box immediately under CLR and you have a choice of pattern/textures (see Picture 4a) that you can use in different ways.

One simple and controllable method of using them is as fills for an outlined

PICTURE 6



The Save Picture menu. Note the two SAVE formats — LBM is Deluxe Paint's own format. PCX can be selected if you are likely to want to use the design in another program that accepts PCX format.

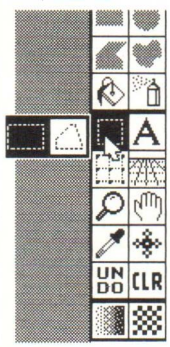
shape. Use the solid colour already selected and draw a box, circle or ellipse outline. Now LMB on patterns and move your arrow across to the pattern you want before releasing the mouse button. The chosen pattern will have been placed in the white space under the checked box. Select the fill tool (the little paint can you can see in Picture 4B) and take it into the centre of the shape. LMB and release and the shape will fill with pattern — as you can see from the examples in 4B, which illustrate three different patterns. If you want to use the fill tool, be sure that the boundaries of what you want filled are fully joined. The tiniest gap means that your new pattern will spread right across the screen. If this happens, don't worry, simply go straight to UNDO and click — the last action taken will then be undone and the screen returned to the way it was before.

You don't have to use fill to use the patterns, you can draw directly in them as well — lines, shapes, squares, circles etc. Picture 4c illustrates a simple flower — the tools used for each part of it are also indicated.

GETTING THE FEEL OF THINGS

Although what we have done so far doesn't look as though it's going to revolutionise your design processes, do take the time to play around with the basic tools, simply to get a feel for them and learn what brushes and shapes you like together. If you accidentally get a work of art, however impractical it might seem at this moment in the knitting design context, then SAVE it. Do this by LMB on PICTURE to pull down the sub-menu as shown in Picture 5. Select the SAVE or SAVE AS option.

PICTURE 10



Left hand box to capture a square or rectangular brush. Right hand, irregular shape box to capture the outline of an irregular shape.

The next sub-menu is shown in Picture 6 — as you can see you have a choice of picture formats in which to save. Choose the format you want (the default is LBM, but you can change to PCX by clicking on it), enter your name (up to eight digits) and press ENTER. You can now return to this picture at any time you choose in the future.

GETTING IN CLOSE

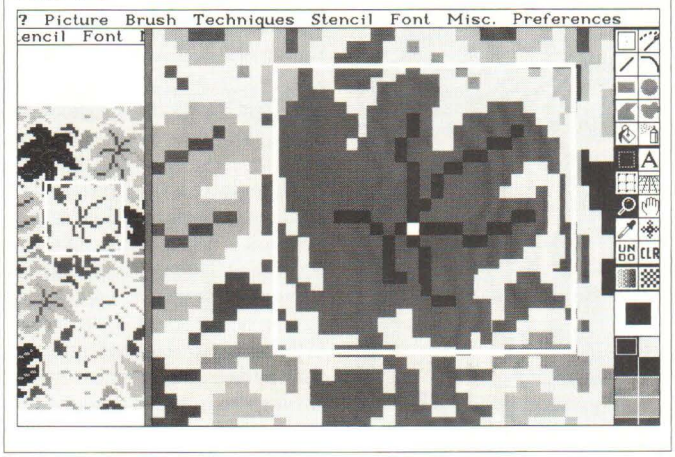
When you get down to fine drawing, or to make small motifs for use in knitwear design you will probably want to take a closer look at your artwork. LMB on the magnifying glass icon gives you a selection of close up views as Pictures 7 and 8 illustrate. Perhaps you want to use just a section of your design. You can do this by 'capturing a brush'. Select the dotted box (to the left of 'A') and a cross wire will appear. Click on the top left of the area you want to capture and drag (i.e. keep mouse button depressed and move mouse) to enlarge the box, to the right and downwards. When the mouse button is released, the area that was boxed (for example that shown in Picture 9) will be the 'brush' or pattern under the cursor. If you click, you will get an exact replica of the brush, but you can draw with it, work lines, or boxes with it — in fact manipulate it in the same way as any of the basic brushes (which were shown in Picture 1).

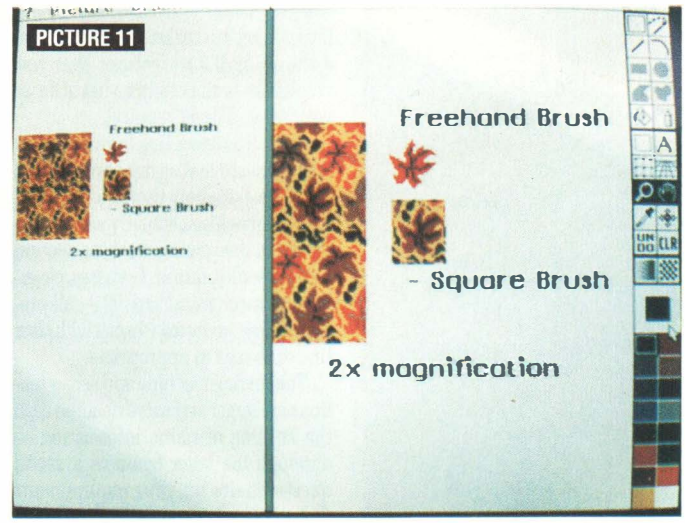
However, there is another way of capturing a brush — see Picture 10 (bottom left). If you keep the mouse button depressed on the dotted box, a sub-menu appears as shown. The odd shape in the second box means that instead of capturing a regular shape, you can go around the edge of any shape and save it. Pictures 11 and 12 illustrate two magnifications and brushes from the original design captured and painted (by a single click) on to the screen.

Next month, we will look at the importance of brushes and their advantages over many of the 'Copy' and 'Paste' menus of more basic painting programs. Until then, have a go at a little computer painting yourself!

Further details about Deluxe Paint are available from Electronic Arts, Langley Business Centre, 11/49 Station Road, Langley, Berks SL3 8YN Tel. 0753 549442.

PICTURE 9





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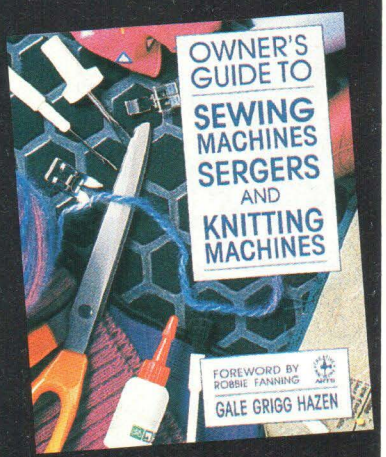
BOOKS BYTES & STITCHES



USEFUL CLUB LIBRARY GUIDE

Knowing the breadth of queries that occur in a lively knitting club, a new book called *Owner's Guide to Sewing Machines, Sergers and Knitting Machines* by Gale Grigg Hazen might be a useful reference tool in the club library. It is not a catalogue of makes and models, but lays out the different styles and characteristics of the wide ranging models available — especially in the sewing machine and serger sections. By describing the various options, anyone who is thinking of buying for the first time, or upgrading the equipment they have can start to define their needs in a more organised way. By the time you get to a dealer, you should have a shopping list of features that you would like (and possibly a list of those you feel you don't require).

As well as providing information to enable you to make your choice, there are some extremely useful sections on how the machines actually work — for instance, the sewing machine section covers needles, thread, feed dogs, cleaning and mechanical repairs — all presented in an easily read format with clear line drawings as appropriate.

The sewing machine and serger sections are larger and more detailed than the knitting machine information — although the latter contains a useful questionnaire on your requirements that may assist you in making some important upgrade decisions.

Owner's Guide to Sewing Machines, Sergers and Knitting Machines is published by Chilton Book Company, Pennsylvania and is distributed in Britain by B.T. Batsford. A soft backed book, retailing around £14.99 I'd certainly recommend it, especially for the club library. It should be available at your local bookshop, but if you have any difficulty finding a copy, then contact B.T. Batsford, 4 Fitzhardinge Street, London W1H 0AH Tel. 071-486 8484.

SELF-HELP FOR MACHINE KNITTING ENTREPRENEURS

An extremely entertaining book by Joanna Coburn *Machine Knitting; My Hobby; My Life; My Wealth* provides a wealth of common-sense advice for would be knitting entrepreneurs. Through tales of her own experiences, Joanna illustrates the 'do's and don'ts' of advertising; how to make party plans work; what to do if the business becomes too big for one; the importance of planning and reassessment and the satisfaction of working for yourself. She does not present machine knitting as a 'get rich quick' occupation, but does show how, with careful forethought — including the attainment of the right equipment for you and the skills to use it effectively — you could at least make your family knitting pay for itself — or move on to the knitting business becoming a full time occupation.

Joanna does not minimise some of the trials and tribulations of machine knitting as a business, but shows how she overcame a variety of problems, ranging from the break up of a partnership and a change of direction, through to siting the machine away from the family! If you fancy making some cash from your skills, then I'm sure you would enjoy reading Joanna's story. *Machine Knitting; My Hobby; My Life; My Wealth* is available by mail order from Lifeline Publications, PO Box 802, Salisbury SP3 5TD and costs £6.95 (incl p&p). There is also a 30 day money back offer — so if you don't like the book and return it in this time, you have lost nothing!

CALLING BUTTON LOVERS

The Button Lover's Book by Marilyn Green is another Chilton Book Company publication being distributed by B. T. Batsford, its American origins giving a new angle on button history. However, this is more than a social and style history of buttons — fascinating though that topic might be, as it is absolutely crammed with ideas for making, using, sewing and caring for buttons. A phenomenal number of styles and types of buttons are shown together with effective and original uses for them. Some buttons have been used as the very basis of design ideas and colour schemes whilst others have been 'invented' from readily available odds and ends to finish off a special look and style.

On a practical level, the materials as well as the style of button have been considered for their appropriateness to garment shapes, uses and weights. If you need a special button to complete a look, there are ideas (and illustrated techniques) for making your own, ranging from covered buttons to knotted buttons and frogs, from wrapped leather toggles to curtain ring bases. There are guidelines on making your own designs using wood, shells, bonded fabric, coins, bottle caps and modelling clay! For complete and novel co-ordination, there are sections of button motifs to make (some include delicate trims and lace), guidelines on dyeing plastic buttons to match a difficult colour (or just for fun) and jewellery accessories (some surprisingly stylish looks here) to assemble. Any knitter with a good button hoard and bored children around, can make good use of the chapters on button games and button toys — there's something to entertain a range of ages and abilities.

Illustrated on every page with a mixture of photographs and line drawings, I'd defy any knitter not to be inspired by the wealth of looks and techniques so delightfully presented! *The Button Lover's Book* should retail around £12.99 and if you can't find a copy at your local bookshop, contact B.T. Batsford Ltd, 4 Fitzhardinge Street, London W1H 0AH Tel. 071-486 8484.

NEW JACQUARD DESIGNS

A new collection of six double jacquard designs from Margaret Stoker Designs entitled *4 Ply Jacquard Collection* contains two jackets and a sweater suitable for punchcard machines, plus three sweaters for electronic machines. The electronic designs are particularly striking and are single motifs. The two crane (birds not building type) sweater is my favourite, but the winding snake sweater or the bold motif of a pair of iris are also very striking. For the punchcard owner, there are two jackets and a man's sweater — the jacquard cards are drawn ready for punching and there is also a mylar sheet drawing for each of these.

Using 4 ply yarns — mainly Bramwell 4 ply, Margaret has given guidance on 1x1 rib backing so that the fabric weight is reduced, but there are also suggestions for changing the backing according to the type of yarns you might want to reinterpret the design in. Some (but not all) of the necklines are cut and sew — with instructions on how to do this and there are a minimum of three sizes for each design. The garments are all 'easy fit', so should fit most shapes and sizes. *4 Ply Jacquard Collection* costs £4.50 — plus a large SAE direct from Margaret Stoker Designs, 25 Queens Avenue, Seaton, Workington, Cumbria CA14 1DL.

ARAN AND GUERNSEY KNITS FOR CHILDREN

A new hand knitting book could provide plenty of inspiration (and new stitch patterns) for garter carriage and/or

ribber owners. *Classic Knits for Kids* by Debbie Bliss features 30 traditional (handknit) Aran and Guernsey designs for 0 — 6 year olds. Although the stitch designs are given entirely in hand-knitting terms, the pictures are very clear showing the stitch details, enabling the machine knitter to translate them into punchcards or mylar sheets for the knitting machine. The Aran designs feature a multitude of differently styled cables and many of these designs could be adapted for use on any double bed machine. The garments rely on their texture rather than colour to show their origins, although there are some traditional off-white Arans and dark blue Guernseys. The use of denim coloured yarn (from Rowan Yarns, as are all the patterns) adds a modern touch which is very much in keeping with a sailor collared Aran and a Tree of Life Guernsey (to name but two of the many delightful designs). There are sweaters, jackets, hats, even a bag to choose from and the easy fit look of the garments combined with the high quality selection of yarns chosen for the originals should mean that they fit and look good for a long time.

Whether you are looking for a source of delightful children's designs, new stitch patterns for the garter carriage or ribber, or even a present for a hand knitting friend, this book should serve you well.

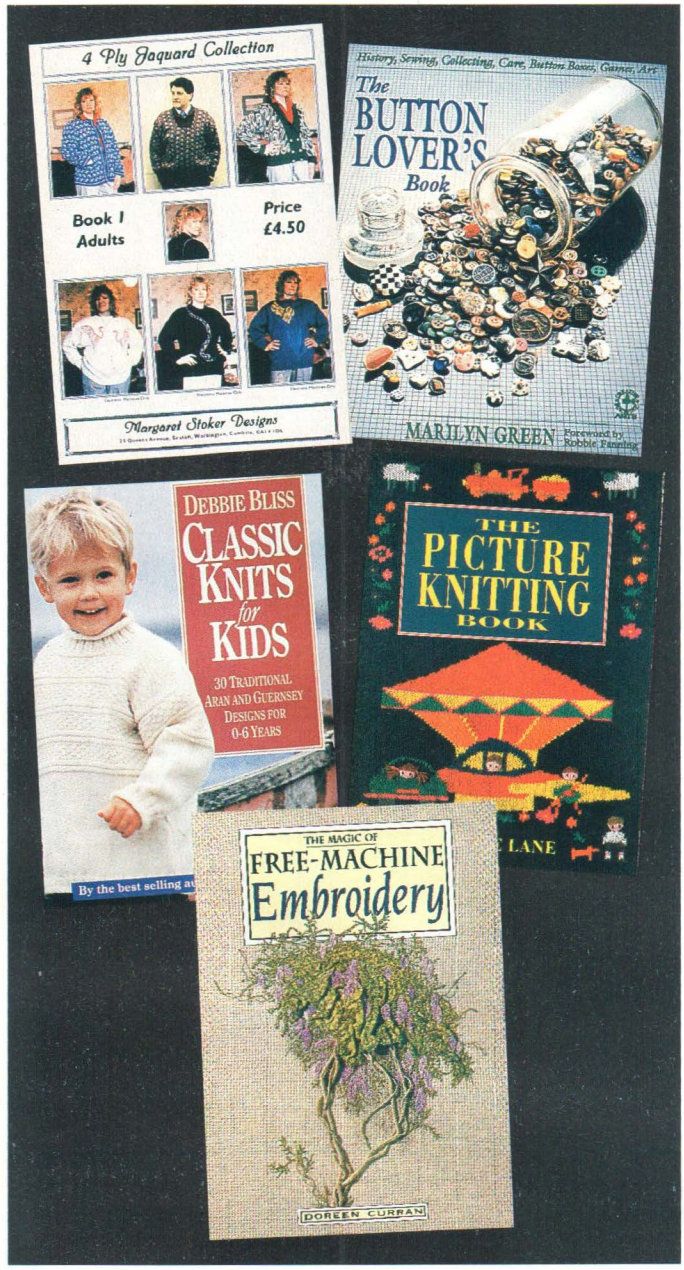
Available from your local bookshop now (soft backed and priced at a reasonable £9.99). If you have any trouble in locating a copy contact Anaya Publishers Ltd, 3rd Floor, Strode House, 44-50 Osnaburgh Street, London NW1 3ND.

FOR BIG AND LITTLE FUN LOVERS

At last *The Picture Knitting Book* by Rosalie Lane is available for me to review. Not that there was any hold-up in the publication date (as those who took up our special pre-publication offer will already know), simply that the advance material looked so tempting, I've been looking forward to reading the finished item! I'm happy to say that it lives up to its promise. Written with both hand and machine knitters in mind and with instructions for both, the pictures are charming — ranging from a seasonally decorated Christmas tree to a procession of elephants, from a tennis game to sailing and sea themes, from a city skyline to horse racing and golf. The look and presentation of this book is as attractive as the garments portrayed in it. Motif charts are a good size and in colour, garments are introduced with an insight into how and why they were designed and garments are clearly photographed, including back views where the design warrants it. Some garments even give two for the price of one — like the Countryside sweater, which depicts a spring country village scene on one side and the autumn version on the other.

The garment instructions are given as 'shells' for you to complete the picture of your choice on — specific machine knitting instructions use chunky machines and double knit yarns (readily available from Texere and Forsell). However, you could use any of the colourful motifs or picture designs on any machine with an intarsia facility — using a plain sweater pattern (or charting device) as your basic knitting shape. There's more than a collection of pretty pictures and garment instructions here though, as Rosalie has set out guidance on designing and knitting your own pictures with fully illustrated stages and examples. If you prefer to concoct your own designs rather than start with a blank graph and pencil, there's an additional library of coloured motifs at the back, to mix and match as you want. One fun aspect of many of the pictures are the 3-D motifs — there are people in the buses, ghosts in the castle and passengers in the boats.

But, the choice is yours, from sophisticated casuals to unashamedly bright fun looks, there's something in here to inspire any knitter with an intarsia carriage to have a go — adding as much or as little detail as you like. If you have any difficulty obtaining a copy of *The Picture Knitting Book* (£13.99 at your local bookshop), contact David & Charles Publishers, Brunel House, Newton Abbot, Devon TQ12 4PU Tel. 0626 61121.



IMPORTING PATTERNS

No, this is nothing to do with the availability of designs from abroad! *DesignaKnit 5 — Importing Patterns the Easy Way* is the title of the latest in what she promises to be a new series of books from Kathleen Kinder.

The import facility of DesignaKnit means that you can draw or use a graphics image in a totally different program — usually a painting program — save it (or convert it) to a (suitable) PCX file and then use DesignaKnit to produce a stitch and row format suitable for knitting. There are quite a few different ways of producing the original drawing and manipulating it in order to simplify the DesignaKnit conversion whilst obtaining a final design as close to the original drawing as possible. Kathleen's book discusses some of the possibilities whilst providing further graphics information of interest to all computer using machine knitters. Beginning with background information on patterning and graphics formats and keyboard versus mouse controls; conversion and image processing software is discussed and some pointers given for its usefulness. Anyone using their computer for a little while will probably have discovered that no single program ever covers quite everything you might want to do. There are plus and minus factors in all software — Kathleen introduces several different programs which can be used en-route to enhance the original drawing or partially convert it before using DesignaKnit. Amongst the programs mentioned are 'Graphics Workshop', 'Stitch Editor', 'Deluxe Paint', 'Stitchpainter Gold', 'Windows' and 'Windows Paintbrush'. You do not have to have all these programs in order to use the book or DesignaKnit — she simply shows some of the options and working methods available if you have access to one or more of these and how some can be used in combination to produce what you want.

Overcoming colour confusions in some PCX formats, how to convert CUT patterns (designed for Creation 6), gridding to a size you can see and manipulate in DesignaKnit and even handling Fractals and Mandelbrots are all discussed — with a series of explained working examples shown throughout.

I think the newcomer to computing and/or DesignaKnit might be a little overwhelmed by the variety of information, but I'm sure that eventually even they would be able to dip in and out of this book to answer their own queries as and when they arise. Interesting reading (preferably at the computer trying out any manipulations you haven't got around to yet) for most computer users (although aimed at DesignaKnit, much of the information would be of use to users of other programs albeit from a slightly different angle). *DesignaKnit 5 — Importing Patterns the Easy Way* costs £5.00 (incl p&p) and is available from Kathleen Kinder, Valley View, Station Road, Giggleswick, Settle, North Yorks BD24 0AB.

THE MAGIC OF FREE MACHINE EMBROIDERY

When we were selecting books for review recently, we were accompanied on one of our trips by Irene Krieger — she flicked through this one and offered (quite eagerly) to do the review if she was allowed to 'study' it! Hence this review is hers.

This book is aptly named because magic is just what it is. Even if embroidered pictures are not your cup of tea, you cannot help but be impressed by the skill with which the ones in this book have been built up. The author — Doreen Curran — does not set out to teach you to embroider pictures but rather explains lots of different techniques which could be put together to make a picture, but on the other hand, they could just as easily be used to make an embroidered motif or be worked

directly on to a machine knitted garment.

I especially liked the section on openwork where a hole in the fabric was embroidered around and across to form almost a lace effect which is further enhanced by a piece of contrasting fabric set behind. Amongst other things, the author works zig-zag over threads to form cords, appliqués yarn (instead of fabric) on to the surface and creates very interesting effects by layering and embroidering transparent fabrics.

The chapter on fabric sculpting is particularly relevant for machine knitters wanting to make their own motifs as it shows how to manipulate fabrics for a three-dimensional effect. Best of all, everything is explained in easy to understand language with a minimum of 'technical' embroidery terms but lots of photos and illustrations, so it is very much the sort of book you can read from cover to cover like a novel.

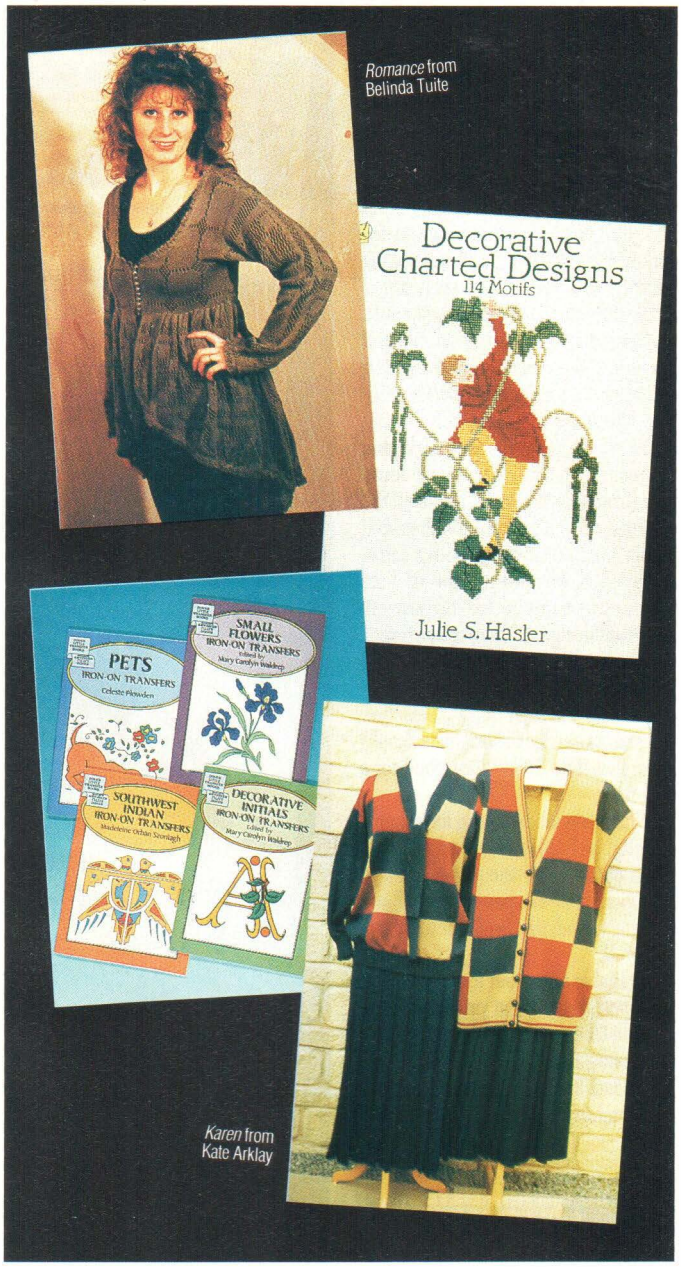
Well, I guess Irene liked it! *The Magic of Free Embroidery* by Doreen Curran is published by B.T. Batsford and should be available at book and embroidery shops at £17.99 (if you cannot find it, contact B.T. Batsford as before).

ROMANCE

This is the name of the latest garment design from Belinda Tuite — a new and promising designer on the machine knitting scene. Worked in mercerised cotton, the peplum lace jacket is edged with slip stitch. Three sizes are given — small, medium and large — and there are two different versions of the jacket, one for punchcard and one for electronic machines. State which version you need when ordering. *Romance* costs £1.80 (incl p&p) — incidentally Belinda's other two designs *Illumination 1* (a linen tunic for electronic machines with ribber) and *Illumination 2* (a lace edged tunic with Fair Isle motifs for punchcard machines) cost the same (review see May '94 issue) and all the patterns now come with colour photos of the appropriate garment. Garment designs and stitch pattern books (£3.25 incl p&p — see May '94) are available direct from Belinda Tuite, 16 Glendower Street, Monmouth, Gwent.

IRON-ON TRANSFER BOOKLET SELECTION

Some neat and modestly priced (99p each) booklets of iron-on transfers are now available from Dover stockists. The motifs can be used as they are — ironed on to light colours for painting or embroidering; reworked (or scanned) for stitch pattern designs — in fact they have a multitude of uses. *Pets* by Celeste Plowden has pictures for goldfish, horses, cats, dogs and domestic birds. *Small Flowers* by Mary Carolyn Waldrep contains motifs from single flowers to baskets and tiny bunches. *Decorative Initials* also by Mary Carolyn Waldrep contains two alphabets, one larger with leaf decorations the other smaller and script like. My current favourite is *Southwest Indian* by Madeleine Orban-Szontagh which shows birds and characters from Indian mythology and Indian-style symbols through to totem pole borders! Look for them at your local Dover stockist, or contact Maria Kilcoyne, Dover Publications, Constable and Company Ltd, 3 The Lanchesters, 162 Fulham Palace Road, London W6 9ER Tel. 081-741 3663.

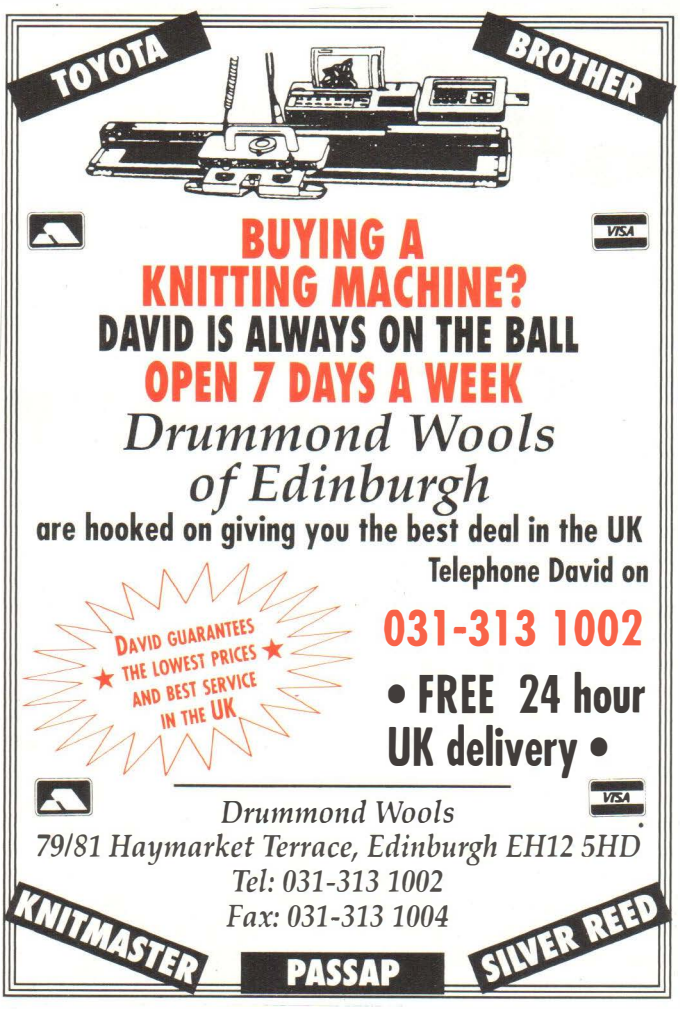


DESIGN INSPIRATIONS

Graph charted designs may not be in exact proportions for all machines, but serve as a useful starting point to make up new stitch designs. *Decorative Charted Designs* by Julie S. Hasler, gives 114 prospective motif and design ideas. There's a tremendous variety here, both in size and subject. Nursery rhyme characters feature as larger motifs including Puss in Boots and Dick Whittington, and Jack complete with beanstalk. Animals range from bunnies to camels and polar bears. A series of large panda pictures (approx 140 squares wide) could make wonderful intarsias for sweaters or a nursery blanket. Transportation borders include trains, ships and cadillacs, lorries, and vans. Horizontal and vertical borders range from the geometric to ice cream cones and there are three different complete alphabets. Priced at £3.50 this is another book to look for at your local Dover stockist (or contact Dover as above).

STRIP OR INTARSIA KNIT

Karen is the name of the latest colour block set of waistcoat and cardigan from Kate Arklay. Having had the opportunity of trying on the actual waistcoat, I can tell you that this is an extremely comfortable and flattering garment. There are instructions for two different ways of knitting the colour blocks, you can either use the intarsia carriage, or knit in wide striped strips and join the strips together. There are also two lengths, standard and long. Easy enough for a beginner to knit and yet flattering and fashionable in small, medium, large and extra large (the biggest size comes out at 132cm), the pattern costs £1.95 (+25p p&p). Available from Kate Arklay, 3 The Vinery, Winscombe, Avon BS25 1AN.



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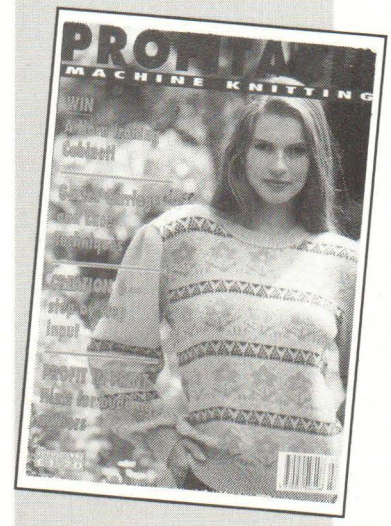

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Adapt-a-Pattern

Two very different looks from the same set of Marion Nelson cards provide useful summer jackets this month. Both feature post-knitting decoration

BEADED LONG-LINE JACKET

Borrowing a useful look from commercial knitwear this summer, we also borrowed a few measurements. Some of the long casual jackets around are quite big and yet look wonderful on a variety of different shapes and sizes. So for the yellow jacket, we followed the commercial lead and made a large 'One Size fits All' style.

THE YARN AND CARD SELECTION

Just for a change we had chosen the yarn first — a particularly flattering yellow (looks wonderful with the taupes, parchment and earthen colours predominating this season) from the range of 4 ply Cotton from Many A Mickle. In keeping with the loose fit we needed, we selected the drop shoulder sweater set as our basic guide — in size 'to fit' 102cm bust/chest. The cotton knitted beautifully to the required 28 stitches and 40 rows (7 sts and 10 rows per inch) to 10cm at T7 on a Brother machine.

OF LENGTH AND FLATTERY

One simple way of flattering larger sizes (which also looks neat on smaller ones too) is to have a welt or bottom finish that doesn't cling. This year, one of the many ways to do this, is to knit a deep rib welt and then leave it loose at the sides. In order for the welts to sit nicely like this, a tight 1x1 rib is not really suitable — unless you intend steaming it open. But there are plenty of alternative, easy and attractive settings. We have used a 2x2 half pitch rib. That is, needles arranged for 2x1 rib on each bed on pitch 'H' (check your ribber manual if you have not tried this before, the casting on sequence requires a racking step which will be shown). Using T4/4 we knitted 40 rows.

Now that the welts were approximately double the length of those given on the card, we needed just a few more rows to increase the overall length (some of the length increase is in the armhole depth, which was worked as the card, but of course, we've chosen a larger size to start with) — we knitted 150 rows to the armhole markers. Once there, the row counter was reset to zero and the rest of the back worked exactly as given on the card.

FRONTS AND SLEEVES

The fronts were worked by splitting the back stitches exactly in half, the welts and length increase worked as the back and the 'V' neck shaping worked on the front edge exactly as given on the card.

The sleeves were worked as pattern (check that you require the sleeve length given for a larger size, you might need to reduce the increase intervals as well, if you decrease the number of rows), starting with 2x2 half pitch welts (as body) only knitting 24 rows this time.

FRONT BANDS

As the finished body was so long, in order to work the band sideways (not compulsory you understand, just something we wanted to do for both jackets), it had to be worked in three pieces — two front bands and a back neckband. As your garment size and length may well vary from ours, estimate the needles required by laying the garment gently along the sinker gates, trying not to stretch the garment as you do so. Using T6 we knitted 10 rows, then one row T8 (for the fold row), back to T6 and knitted 12 rows and then waste knitted. The extra two rows knitted after the fold row allow the front half of the band to overlap the picking up point. So when it is finished by folding back on to the right side and backstitched through the last row worked in main colour — none of the picking up will show. This is a quick and neat way of finishing and is particularly useful if picking up neatly is not your strong point.

For the buttonhole band we worked three stitches wide evenly spaced buttonholes on the 5th and 16th row — working seven in all between the start of the 'V' and the bottom of the band.

FINISHING

The garment was blocked and pressed to correct measurements (remember to add in your extra length over and above what was originally given on the card). It was completely sewn and finished before decorating, including the sewing on of the buttons.

DECORATION

The buttons themselves formed part of the decoration, in fact they and the beads were selected to co-ordinate. There are a variety of colours in the hand-dyed wooden buttons (available from The Button Lady, see footnote) including more solid colours, but we couldn't resist these red, green and wood mixtures. I don't think that there are any two buttons exactly alike, but this adds to their charm! The wooden beads (sizes WB4 for the larger wood shades and WB5 for the coloured wood — available from Creative Beadcraft Ltd — see footnote) were sewn on, spaced at random. We simply scattered them on the upper part of the body, but you could use whatever placement you like and extend it to the top of the sleeves and upper areas of the back as well if desired. Each bead was then surrounded by a circle of buttonhole stitches — worked in the main colour (see close-up).

PLAIN JACKET — A BASE FOR DECORATION

If you like the look of the nautical jacket that has been revamped on page 8 then use your Marion Nelson cards to make the basic garment.

We wanted a more tailored look than the yellow jacket, so used the 'To fit' 91cm bust size (envisaging it worn alone, or with a thin blouse or camisole underneath).

YARNS AND STRANDS

With some fine cottons from Ridgeway Yarns in the cupboard, several strandings were tried. We found four strands gave us an approximate 4 ply thickness and 28 stitches and 40 rows to 10cm at T7• — so we were able to use the exact stitches as given on the card for the back. With these fine cottons, it would also have been possible to knit with three ends for the finer 3 ply version — so you could choose which finished thickness you prefer and select the card accordingly.

CARD MODIFICATIONS

We modified the length and the welt finish a little. Working plain stocking stitch hems on the body and sleeves gave a more jacket-like appearance. The hems were knitted at T6 for 14 rows, 1 row at T8 (for the fold row), then back to T6 and another 14 rows knitted before the hem was turned.

The body length was increased (the welts were smaller in depth than if we had used rib) by knitting 150 rows to the armhole markers. At this point the row counter was returned to zero and the rest of the body was worked as the card to the end. The fronts were made by simply splitting the number of stitches required for the back in half. I must admit I often deduct a few stitches from each side to allow for the extra width from the front bands — but this is a matter of personal preference — I was

YARNS AND DECORATIONS

The yellow jacket was knitted in Many A Mickle 4 ply Cotton, available by mail order from Many A Mickle, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF Tel. 0422 884749.

Buttons used were from a selection of hand dyed wooden buttons available via mail order from The Button Lady, 16 Hollyfield Road South, Sutton Coldfield, W. Midlands B76 8NX Tel. 021-329 3234.

Wooden beads used are from a terrific selection available by mail order from Creative Beadcraft Ltd, Denmark Works, Beamond End, Near Amersham, Bucks HP7 0RX. Tel. 0494 715606.

Personal callers can obtain the same range of beads from Ells & Farrier, The Bead House, 20 Beak Street, London W1R 3HA. Tel. 071-629 9964.

The white jacket was knitted in fine industrial weight Cotton from a selection at Ridgeway Yarns, available by mail order from Ridgeway Yarns, 5 High Street, Husbands Bosworth, Lutterworth, Leics LE17 6LJ Tel. 0858 880394.

Both jackets were knitted by Pauline Bennett.

reminded that females are frequently slightly bigger at the front than the back and therefore a bigger front was appropriate. I have to admit that the result when modelled sat very comfortably! Each front had the same row adjustment before the armhole markers as the back, then the neck shaping was started at the same place as the armhole marker, so the card instructions could be followed exactly for the 'V' neck shaping.

Jacket style sleeves are frequently a little wider than a cardigan shape, so we amended the number of stitches from 64 to 68 for the casting on. This meant that we could have followed the sleeve shapings as the pattern — but only to the required finished number of stitches — and ended up with quite a long piece of straight knitting at the top. We chose to recalculate the sleeve increases and interval and found that increasing one stitch every 6th row until there were the required 126 stitches gave a smooth line. We worked a few extra rows on the sleeve, knitting to RC 180 — allowing again for the shorter cuff than would have been produced if we had ribbed or mock ribbed from the card rows.

BANDS AND FINISHING

The front and neck bands were worked in two pieces — with a centre seam at the back neck. A marker at the centre back neck before it is finished is extremely useful in judging the exact placement. Pick up the front band stitches from bottom edge to centre back and hang evenly on to your estimated needles. Knit the band as given for the yellow jacket, but this time we only need six buttonholes. For our band this worked out with a 15 needle gap between them — but remember to work out your own even interval if the sizings are any different.

Making up was as normal. You can, if preferred, pre-wash a cotton garment whilst it is in pieces and then block to correct measurements when it is damp and allow to dry before steam pressing. If you have used your cotton yarn before and are confident that this is not required, then simply block and press as normal.

For the additional decoration, all the details are given in 'Revamp and Revitalise' on page 8.

SIZES
To suit bust 86[91:96:101:107]cm.
WAISTCOAT
Finished measurement 101[106:112:117:122]cm.
Length 67[68:69:70:71]cm.
SKIRT
Finished hip measurement 99[103:108:112:119]cm.
Length 77[78:79:80:81]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bonnie's French Crepe
2[2:3:3:3] x 500g cones in MC.
5 buttons.
2.5cm wide elastic to fit waist.

MAIN TENSION
18.5 sts and 68 rows to 10cm measured over English rib, using 3 ends of yarn together, counting sts on MB only and after steaming (tension dial approx 5/5 = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 55.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
Work in English (half fisherman's) rib throughout with needles arranged for full needle rib.

SPECIAL NOTE
Three ends of yarn used together throughout. If working with three cones, put one end from each cone through the tension mast and treat as though they were the one yarn throughout. If working with two cones, wind several balls off each cone and then work using one end from each cone and one end from a ball threading together as previously mentioned.
Sts counted on MB only, sts on RB should be inc, dec or cast off *in the same fashion* to suit.

SKIRT
Work two pieces alike
With RB in position set machine for FNR. Push 92[96:100:104:110] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for FNR — outside edge Ns on MB (so actually only 91[95:99:103:109] Ns on RB).

*Brother machines: Set the slide lever at I.

All machines: CAR. Using MC, cast on and K3 tubular rows.

RC000 MT-2/MT-2, K4 rows. Set machine for English rib and K12 rows. Using MT**, K until RC shows 366[372:380:386:394]. Dec 1 st at each end of next and every foll 18th row 8 times in all. 76[80:84:88:94] sts. RC510[516:524:530:538]. Transfer sts to MB and cast off loosely.

WAISTBAND

Work two pieces alike

Push 110[118:124:130:138] Ns to WP. With wrong side facing, pick up sts from top of skirt and hang evenly along the row.

RC000 Using MC and MT+1, K36 rows and cast off.

TO MAKE UP

With wrong side facing, block pieces to correct measurements and steam lightly. Stitch skirt side seams through waistband, leaving a hole in one side for the elastic. Turn band down to inside and slip stitch down. Thread elastic through waistband, adjust to fit and fasten off securely. Close waistband hole.

WAISTCOAT

BACK

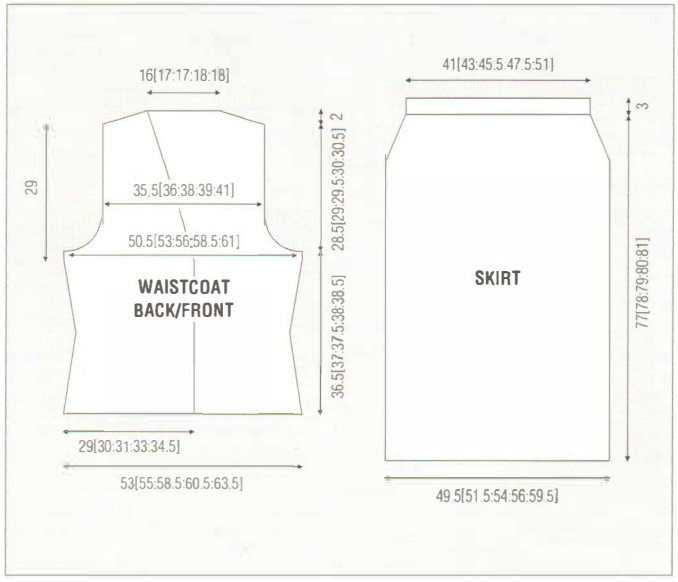
With RB in position set machine for FNR. Push 98[102:108:112:118] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for FNR. Work as given for skirt from * to **. K until RC shows 84. Place a marker at each edge. K until RC shows 98[98:102:102:106]. Dec 1 st at each end of next and every foll 14th row 5 times in all. 88[92:98:102:108] sts. K until RC shows 190[194:198:200:204]. Inc 1 st at each end of next and every foll 20th row 3 times in all. 94[98:104:108:114] sts. K until RC shows 250[254:258:260:264].

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows. 84[88:94:98:104] sts. K6 rows. Dec 1 st at each end of next and every foll 6th row 9[10:12:13:14] times in all. 66[68:70:72:76] sts. K until RC shows 444[452:458:464:472].

SHAPE SHOULDERS

Set both carr for HP. Push 1 N at same side as carr and 2[2:2:2:4] Ns at opposite side to carr to HP on next 4[4:2:2:2] rows. Push 1 N at same side as carr and 3 sts at opposite side to carr to HP on next 6[6:8:8:8] rows. RC 454[462:468:474:482]. 30[32:32:34:34] sts. Place a marker at each edge of rem 30[32:32:34:34] sts. Transfer all sts to MB and cast off loosely.



Lady's Two Piece English Rib Waistcoat Suit

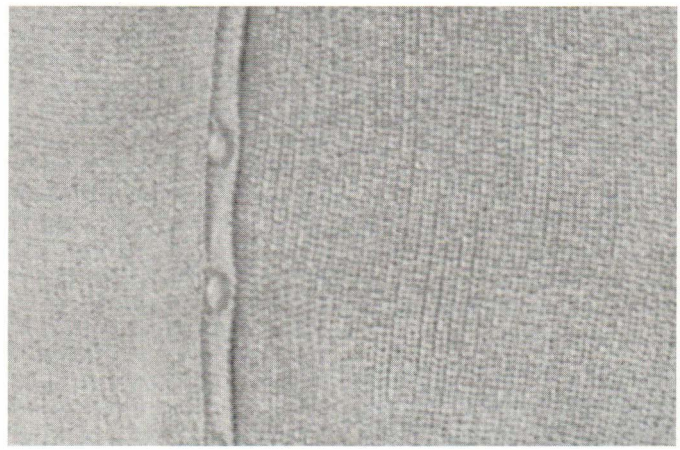
MACHINES: *These instructions are written for standard gauge punchcard machines with ribber*

YARN: *Bonnie's French Crepe*

FIBRE CONTENT: *89% Acrylic, 11% Polyamide*

COLOUR: *We used Copper Shade F30 (MC)*

STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Bonnie's Wools Ltd, 1273 Bristol Road South, Northfield, Birmingham B31 2SP*



LEFT FRONT

With RB in position set machine for FNR. Push 54[56:59:61:64] Ns on MB and corresponding Ns on RB to WP. Work as given for back until RC shows 84. Place a marker at R edge. K until RC shows 98[98:102:102:106]. Dec 1 st at R edge on next and every foll 14th row 5 times in all. 49[51:54:56:59] sts. K until RC shows 190[194:198:200:204]. Inc 1 st at R on next and every foll 20th row 3 times in all. *At the same time* when RC shows 214[210:216:210:218].

SHAPE NECK

Dec 1 st at L (neck) edge on next and every foll 11th row 10[11:11:12:12] times in all, K10 rows. Dec 1 st at L edge on next and every foll 12th row 10 times in all. *At the same time* when RC shows 250[254: 258:260:264]

SHAPE ARMHOLE

Cast off 5 sts at R on next row, K7 rows. Dec 1 st at armhole edge on next and every foll 6th row 9[10:12:13:14] times in all. When neck dec complete 18[18:19:19:21] sts rem. K until RC shows 444[452:458:464:472].

SHAPE SHOULDER

Set both carr for HP. CAR. Push 1 N nearest carr to HP on next row. Push 2[2:2:2:4] Ns at R to HP on next row. Repeat last 2 rows 2[2:1:1:1] times in all. Push 1 N nearest carr to HP on next row. Push 3 Ns at opposite side to carr to HP on next row. Repeat last 2 rows 3[3:4:4:4] times in all. Transfer all sts to MB. Cancel HP. Cast off all sts.

RIGHT FRONT

Work as given for L front reversing all shapings by reading L for R and vice versa *and* by working 1 extra row before casting off for armhole and 1 extra row before casting off for shoulder shaping.

FRONT BANDS

BUTTON BAND

Push 160[162:164:168:170] Ns to WP. With wrong side facing, pick up front edge and hang evenly on to Ns.

RC000 Using MC and MT+1, K26 rows. Cast off loosely.

BUTTONHOLE BAND

Work as given for button band adding 5 evenly spaced buttonholes when RC shows 1 and 10.

BACK NECKBAND

Push 42[44:44:46:46] Ns to WP. With wrong side facing, pick up back neck edge from marker to marker, evenly along the row.

RC000. Using MC and MT+1, K10 rows. Inc 1 st at each side of next and every foll alt row 8 times in all. 58[60:60:62:62] sts. Cast off loosely.

ARMHOLE FACING

Join shoulder seams. Push 154[156:158:160:164] Ns to WP. With wrong side facing, pick up armhole edge and hang evenly on to Ns. Work as given for button band.

SIDE VENTS

Push 32 Ns to WP. Pick up lower side edge from bottom to marker and hang evenly on to Ns. Work as given for button band.

TO MAKE UP

With wrong side facing, block pieces to correct measurements and steam lightly. Join front bands to back neckband. Join the two sides of the buttonholes together. Press the edges of the bands. Fold the bands back to about 1.5cm wide and slip stitch to inside. Join side seams through the top of the vents at an angle to form a delta shape.

Sew on buttons to correspond with buttonholes.

Linda Jackson considers garment constructions to do credit to your stitch designs

Fair Isle FACTS

While it is always fun to take time to experiment with exciting new fabrics and knitting methods especially when you obtain a good result, for serious knitters the acid test of a fabric or technique is whether it is suitable for use in garment knitting. This usually amounts to two main considerations when planning a garment. Firstly, does it produce a quality garment as far as fit, fabric, feel, quality of detail, quality of finish are concerned? Secondly, is it reasonably fast and trouble-free to knit? One or other of these may take precedence in certain situations, but usually the two go hand in hand.

1. GARMENT 'LOOK AND FEEL' (QUALITY)

As I mentioned in my first article, fabric knitted in Fair Isle has different qualities from those of stocking stitch fabrics and different Fair Isle stitch patterns also differ slightly from one to the other, so this has to be taken into account when deciding on a garment shape. Fair Isle fabrics behave a little more like woven fabrics than do stocking stitch fabrics — they are more solid and less stretchy than stocking stitch, but less solid and more stretchy than wovens. This makes Fair Isle a good choice for a straight or A-line skirt as it has less drape and cling than stocking stitch and slightly shaped garments usually work out very successfully in Fair Isle fabrics.

IT'S IN THE WAY YOU WALK!

On the other hand, a drop-shouldered sweater shape is not naturally best suited to a Fair Isle fabric. (This does not mean it should not be used, but that care must be taken to overcome the inherent problems — see below.) Since people do not walk around with their arms stuck out at right angles to their bodies, the drop-shouldered garment relies on properties of stretch and drape for its success (Figure 1). The stretchier the fabric the more it will expand lengthwise to accommodate your shoulder and the more drape a fabric has the more the unavoidable folds of fabric (formed by the excess fabric under the arm (Figure 2)) will ripple down elegantly instead of ruching up into imitation plough furrows emanating from your armpit.

CONSIDER THE FIT

Fair Isle does not really have the necessary stretch and drape to prevent underarm ruching unless complemented by appropriate garment design. The closer fitting the garment and the smaller the armhole depth the worse the problem becomes. At the other end of the spectrum however, with very deep armholes and very loose-fitting garments it is hardly apparent. My rule of thumb is to have an armhole depth of AT LEAST ten inches (more for men) and AT LEAST eight inches of fitting ease in the body of the garment with true dropped shoulder garments. This means that the folds are spread over a longer area and so are far looser and gentler (Figure 3) than with narrower armholes (Figure 4) and are, anyway, partially hidden by a fairly elegant loose vertical fold of the excess front/back fabric in a manner similar to the effect produced by dolman sleeves.

MODIFIED SHAPES

For those who like the casual look of a drop-shouldered garment but don't like the ruches or don't want an oversize garment, the best solution is to opt for one of the modified drop-shouldered shapes I have outlined below. While these require a little extra shaping they are well worth the effort in terms of fit and overall look.

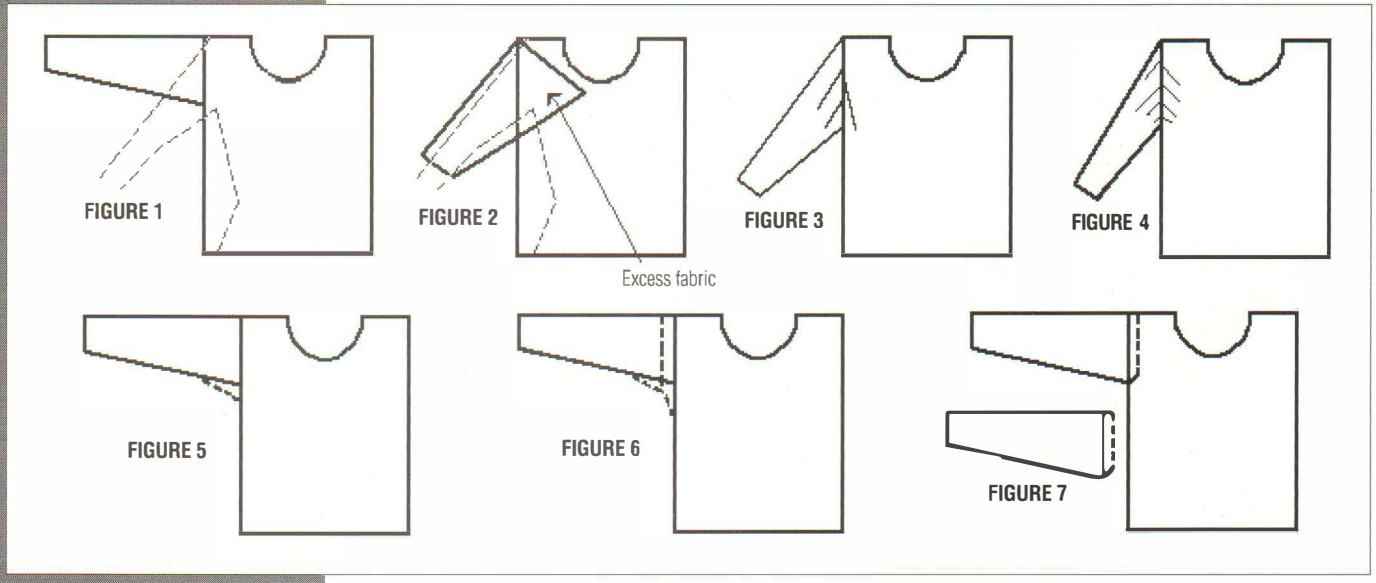
- Add an underarm diamond (in stocking stitch fabric to reduce bulk.) This achieves a looser armhole and sleeve head. The sleeve-to-body join is in the same place as the usual drop-shouldered garment (Figure 5).

- Mock dolman — add width to the body and sleeve sections very rapidly when approaching the armhole. The sleeve-to-body join is lower down the sleeve than on the usual drop-shouldered garment (Figure 6).

- Modified set-in sleeve — introduce minimal shaping on both body and sleeve-head. The sleeve-to-body join is higher up the sleeve than on the usual drop-shouldered garment (Figure 7).

2. DETAILS

Check the stitch pattern in the colourway you have chosen to see if there is any particular area which stands out more prominently than the rest. (This may not be what you expect, as changing a colourway can completely alter the look of the design.) If this is the case make sure that this area of prominence falls in the middle or equally across the two edges of the punched out card or mylar sheet. If it does not, repunch the card so that it is central (electronic owners need only adjust the first



needle position). This will make sure that the design does not appear off-centre on the garment piece, particularly in the front near the neck where it will be most apparent.

When knitting cardigan fronts, knit the back first, note which needle the outside edges falls upon, then knit the two cardigan fronts one on each side of the needle bed with the outside edges one on each of the needles (i.e. on either side) you noted down. That way the stitch pattern will be sure to match back and fronts and you will be able to match the stitch pattern exactly at the shoulder seams.

3. EASE OF KNITTING

You can modify these to suit your own preferences.

Stitch pattern: I usually try to design and use stitch patterns with a colourway where all the colour changes are at one side (colours change all on odd rows or all on even rows).

— there is regular changing in one feeder only in any section of knitting.
— there is regular use of no more than four colours in any section of knitting.

Yarn ends: Decide in advance how the garment pieces will be joined as this will affect the method you use. If you intend to mattress stitch by hand you may want to cut all your yarns and weave them in as you go along, carrying each end over and under a few needles at the side edge and trimming them later on. This will keep your seam free of bulk and allow you to confidently work your mattress stitch from the right side of your work without catching in odd bits of yarn on the wrong side.

Alternatively, you can run the unused yarns up the side of the work catching them up onto the first or second needle every six or eight rows while they are out of use. These can be caught into the seam as you sew up if you are working with a linker for example.

SHAPING

Armhole — I always cut yarn ends and weave them in at the beginning of the armhole shaping and do underarm cast-offs using the main colour yarn.

Neck — Personally I would never dream of doing cast-off neck shapings on a Fair Isle fabric and so I use 'cut and sew'. For those who are still in dread of this method (even after reading the excellent two part series on the subject in *MKT* supplements — March and April issues) there are a couple of alternative methods you might try to make the process less of a chore: (suitable for wide round necks). After casting off the centre stitches knit both sides at once as follows: Push centre unused needles to NWP and knit across the first side. Continue slowly moving carriage to centre space until it is clear of all working needles. Remove yarns from feeders and replace with the same coloured yarns from a secondary source. Knit second half. Return to centre and repeat the process remembering to push unused needles to NWP after decreases.

Since it generally seems to be the 'cut' of 'cut and sew' that instils dread into otherwise fearless knitters (they feel the cut stitches will start to run — everyone's entitled to their feelings) try this:

After casting off centre stitches minus four, just continue knitting as usual, pushing additional needles to HP as required instead of casting off. (You will have two stitches more than stated in your pattern at each neck edge at any given time.) Long strands will be formed across the gap between the two sets of working needles. After removing work from machine, make a central cut through the strands and form a tight reef knot with pairs of yarn strands until you have knotted up all your loose ends. Trim these to about 0.5cm from the knots, then after joining your shoulder seams, form a classic pocket-style neckband (see *MKT* supplements already mentioned for lots of ideas) and attach it to the garment thus enclosing the knots. The slight ridge formed by the enclosed knots makes an attractive design feature and you have no need to fear unravelling!)

4. ODDMENTS

Plain stocking stitch transitions:
A neater transition can be formed between garment pieces, welts and decorative details if a single row of stocking stitch is worked before (or after) the Fair Isle sections. Try this, for example, between welts and sleeve/body sections, at the top of the sleeve head (if it is fairly flat or you have been shaping using HP), between front fabric and cardigan bands etc.

Mistakes:
Mistakes can be time-consuming to correct. Make a careful assessment to determine whether it is really necessary to go back and correct the mistake with all that entails. If you are knitting to sell, if the mistake is very obvious, or it is in the centre front area you will probably have to unravel etc., but if not, there are times when other approaches are appropriate. If the mistake is minor such as forgetting to change colours until after you have knitted a wrong row, you should consider letting the mistake go and Swiss darning the correct colour over the offending stitches later on. Small intricate designs are very accommodating as far as minor 'variations' are concerned. You might leave something as it is and assess it later on the finished garment, knowing that you can always Swiss darn over the top if necessary.

Cover your ribber bed when not in use, as even the smallest floats tend to enmesh themselves in the ribber when things are at their most tense: push all ribber needles to UWP and slide three A4 plastic report binders along the gate pegs from the side. (Once you've opened out one end of the binder and put it on the first gate peg you can slide it easily.) This keeps the needles and gate pegs out of harm's way.

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ABBREVIATIONS

alt = alternate(ly)
altog = altogether
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
cont = continue
dec = decrease
DK= double knitting
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MB = main bed
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = ribber
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WK = using WY, K a few rows and release from machine
WP = working position
WY = waste yarn
[ ] = figures in square brackets refer to larger sizes

FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.
Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. When work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

Lady's Lace Top

MACHINES: *These instructions are written for standard gauge Brother punchcard machines with lace carriage, with working notes for other machines*
YARN: *Brockwell Plain Cotton*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used Sienna Shade 544 (MC)*
STOCKISTS: *This yarn is available via mail order from Brockwell Yarns, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ*

SIZES
To suit bust 86[91:96:101:107]cm.
Finished measurement 100[105:110:115:121]cm.
Length 59.5[60:60.5:61.5:62]cm.
Sleeve seam 10[9.5:9:8.5:8]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Brockwell Plain Cotton.
1 x 400[400:400:400:450]g cone in MC.

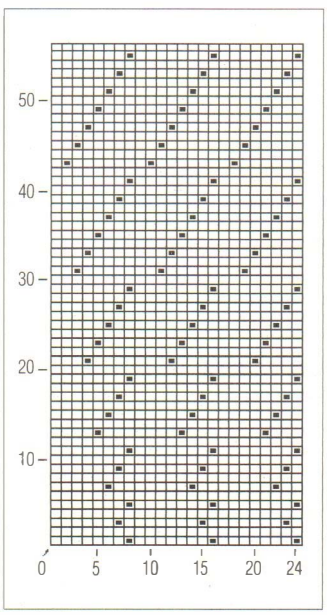
MAIN TENSION
28.5 sts and 50 rows to 10cm measured over lace patt after washing, drying and blocking the swatch (tension dial approx 6).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 55.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Brother machines: Punch card before starting to knit.
Silver and Toyota machines: See pattern note for card and working adaptations required.

PATTERN NOTE
BROTHER MACHINES
The lace pattern sequence is worked thus:
LC = Lace carriage: KC = Knitting carriage.



Insert punchcard and lock on first row.
LC at L, 1 pass. Release card.
LC 1 pass.
*KC K2 rows.
LC 4 passes.
KC K2 rows.
LC 6 passes.
KC K2 rows.
LC 8 passes.
KC K2 rows.
LC 10 passes.
KC K2 rows.
LC 12 passes.
KC K2 rows.
LC 14 passes.
KC K6 rows. (Toyota/Silver add blank rows here)
LC K2 rows*.
Repeat from * to * throughout.

TOYOTA 950 AND SILVER MACHINES
Lace should be worked as multi-transfer/fashion lace. Add 4 blank rows to top of punchcard, so that you can work 6 rows st st at marked point (see sequence above) whilst allowing the card to run.
Insert punchcard and lock on first row. LC or KC + lace extensions at L, K1 row to select/memorise patt. Release card and set for multi-transfer/fashion lace, working in sequence as given for Brother machines from * to *.

TOYOTA 901 MACHINES
Turn card over so it is inserted with wrong side facing, then work exactly as given for Brother machines.

SPECIAL NOTE
This pattern has a tendency to warp, so very careful blocking is required.
Transfer of the pattern may be easier at the beginning if casting on is worked using approx 10 rows of WY, followed by 1 row of nylon cord. Weight the waste knitting evenly as required for your machine. Work the 'e' wrap cast on using MT over the nylon cord row.

BACK
Push Ns 57[57:57:48:48] to 75[77:79:81:82] to R of centre '0' to WP. 19[21:23:34:35] Ns in all. Using MC, cast on by hand ('e' wrap — see special note). RC000 Insert punchcard and lock on first row. CAR. K2 rows. Start and work in lace patt (see pattern note) throughout. K1 row.

SHAPE SLEEVE
CAL. Cast on 10 sts at beg of next and every foll alt row 4[4:4:3:3] times in all. 59[61:63:64:65] sts. K1 row. Inc 1 st at L on next and every foll alt row, *at the same time* when RC shows 15.

SHAPE SHOULDER
Inc 1 st at R on next and every foll 15th row until RC shows 57[55:53:51:47]. 85[86:87:88:87] sts.

SHAPE BODY
CAL. Continue to inc 1 st at R every 15th row (keeping in current sequence) *at the same time* cast on 53[54:55:56:58] sts at beg of next row. 138[140:142:144:145] sts. K until RC shows 65[63:61:59:55]. CAL Cast on 28 sts at beg of next row. K until RC shows 105[90:90:105:105]. 170[171:173:176:177] sts (comprising 88 sts at L, 75[77:79:81:82] + 7[6:6:7:7] shoulder inc at R. K straight until RC shows 113[115:119:123:125]*.

BACK NECK PLACEMENT
Place a marker at R edge. K until RC shows 250[256:260:266:270]. Place a marker at R edge**. Dec 1 st at R edge on next and every foll 15th row, *at the same time* when RC shows 301[309:319:329:341].

SHAPE BODY
Cast off 28 sts at beg of next row. 139[141:143:144:145] sts. Continuing to dec at R edge as set, K until RC shows 307[317:327:337:349]. Cast off 53[54:55:56:58] sts at beg of next row. 85[86:87:88:87] sts. K2 rows. Dec 1 st at L edge on next and every foll alt row until RC shows 355[363:371:381:389]. 59[61:63:64:65] sts.

SHAPE SLEEVE
Cast off 10 sts at beg of next and every foll alt row 4[4:4:3:3] times in all. RC shows 363[371:379:387:395]. 19[21:23:34:35] sts. Cast off.

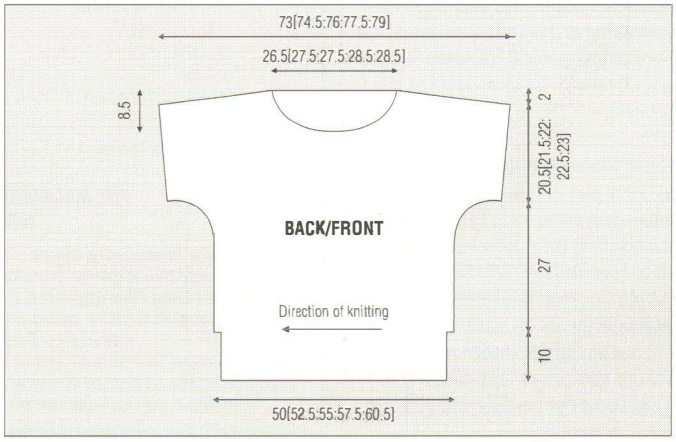
FRONT
Work as given for back to *.

SHAPE NECK
Cast off 2 sts at R edge on next and every foll alt row 12 times in all. 146[147:149:152:153] sts. K until RC shows 226[232:236:242:246]. Cast on 2 sts at R on next and every foll alt row 12 times in all. 170[171:172:176:177] sts. Complete as given for back from ** to end.

NECKBANDS
BACK
Push 76[80:80:82:82] Ns to WP. With right side facing, pick up back neck between markers and hang evenly on to Ns.
RC000 Using MC and MT, K16 rows and WK.

FRONT
Push 114[118:118:120:120] Ns to WP. Work as given for back neck, but picking up front neck edge.

ARMBANDS
Join the shoulder seams from the edge of the sleeve for approx 10cm.
Push 118[124:128:130:134] Ns to WP. With right side facing, pick up sleeve edge and hang evenly on to Ns. Complete as given for back neckband.



SIDE VENTS

Push 31 Ns to WP. With right side facing, hang the side vent from bottom edge to step, evenly on to Ns. Complete as given for back neckband.

BOTTOM EDGE

Push 146[152:160:166:174] Ns to WP. Fold the side vents in half and with right side facing, hang bottom edge evenly on to Ns. Complete as given for back neckband.

TO MAKE UP

Wash and dry the pieces. Block to correct measurements and press. Fold all bands in half on to right side and finish by backstitching through last row worked in MC. Stitch top of vent bands to the step, flush with the side seam. Join the rem shoulder seams right through the neckband diagonally. Open the seam and stitch back. Join side/underarm seam to approx 1cm below top of vent. Press all bands.

Cake decoration monthly

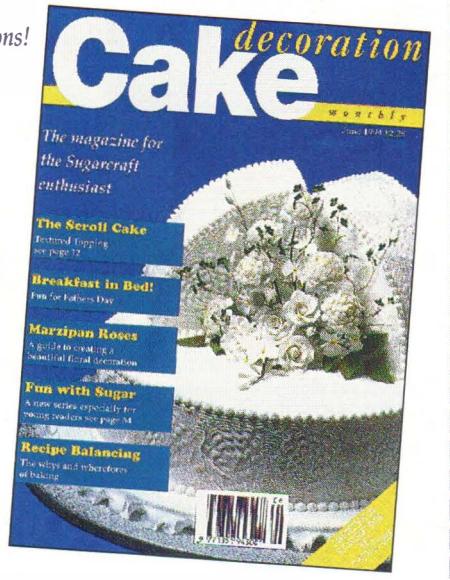
Congratulations! At last a magazine for cake decoration enthusiasts! Well done, keep up the good work!

It was a pleasure just to look at the pictures

I'm really inspired to have a go! Marvellous – more please!

Wonderful, clear colour pictures. I can't wait for the next edition

Extracts from unsolicited letters received following the first two issues of Cake Decoration Monthly



- The cake decoration magazine with something for everyone. Each project fully illustrated with complete instructions
- Projects for children and absolute beginners as well as for those with some knowledge and ability
- Basic Skills, Flower of the Month, Whys and Wherefores of Baking, News of Products, Book and Video Reviews, Readers' Letters, Special Offers and much, much more...

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Ann Brown of Posh Frocks puts elegant wrapping to practical use

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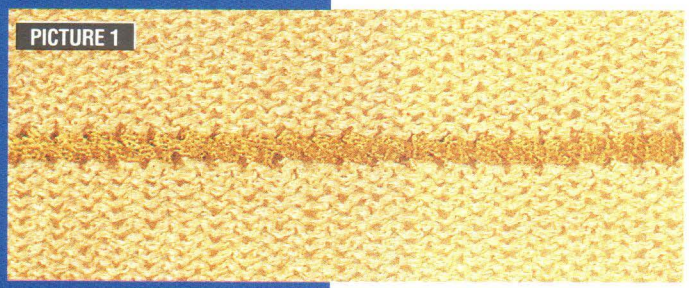
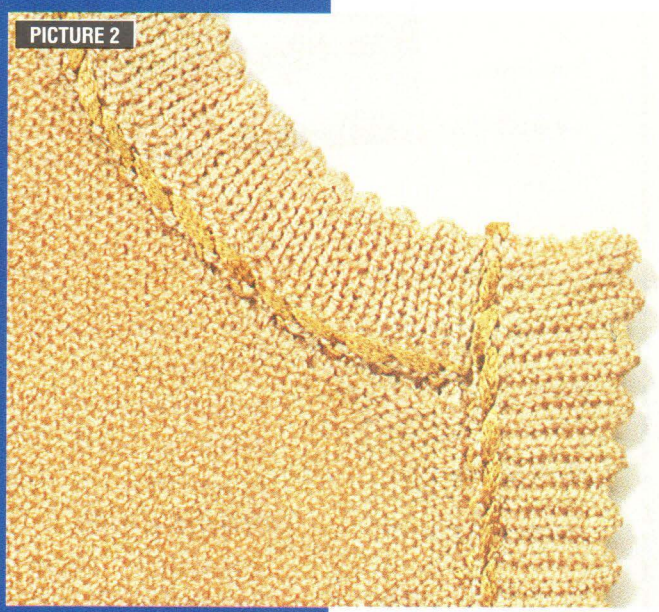

PICTURE 1


PICTURE 2

Now I can 'e' wrap what shall I do? Last month I showed you how to 'e' wrap... an easy method to apply detail to your knitting. I hope you have been playing with fancy yarns at your machine so you are now ready to decorate a garment with the technique. There are many ways to incorporate wrapping in your work, here are some examples.

IN BETWEEN THE LINES

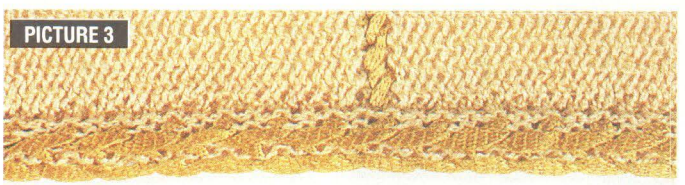
Picture 1 Take two pieces of knitting e.g. shoulder seams (particularly good for joining a woven garment together using the weaving yarn for the wrapping). This will give interest to a 'boring' join. Hook the first edge on the machine, right side of work facing you. I normally pick up just in from the edge as this gives a better join. *Note:* the amount of stretch to this type of join is down to tightness of your cast off edge, not the 'e' wrapping. Bring all needles to hold, I usually do this in the same action as picking up the edge needles/stitches. Take your wrapping yarn and wrap every needle or the alternate needle. If wrapping the alternate needle, with 1x1 pusher, slightly push back alternate needles so you can easily see them for wrapping. All needles to hold. Take the matching edge with wrong side facing you and hook over the same needles, once again hooking in from the edge. With the edge of a piece of paper draw across needles thus closing all latches. (This will make any 'naughty, don't want to knit stitches' KNIT!!) At main tension — don't increase tension as it will make the join gape — knit one row. Now cast off with your favourite method. Mine is knit one row T10 then latch off with a latch tool.

USES

Shoulder seams: A plain sideways knitted skirt, wrap the side seam before joining together making a feature rather than trying to hide it. Jumpers knitted from cuff to cuff, use wrapping on the overarm seam. Woven garments or any garment where you want a good clean line.

NEXT TO THE BAND

Picture 2 You have knitted a garment that requires bands, cuff, button or neckbands. Wrapping adds detail to the join, covers it up and all you see is the wrapping yarn. Knit your garment and press the work if the knitting requires pressing — it is much easier to press now than after all the bands are attached. Knit your band. My sample is three strands of French Crepe at T5. Waste cast on, one row nylon cord, knit ten rows main yarn, lace alternate needles, knit ten rows main yarn. Pick up stitches from waste. Knit one row main tension. The method described could just as easily be 1x1 rib or what ever type of band you require. With all stitches on the main bed, bring alternate needles to hold, take ribbon/fancy yarn and wrap. Knit one row main tension,


PICTURE 3

PICTURE 4

main yarn. Now take edge of garment that joins to this band with wrong side facing you and evenly place over needles. All needles to hold, knit one row main tension, main yarn, then cast off all stitches. *Note:* I love to latch from right to left, if my carriage is the wrong side to allow me to do so, I just knit one more row, even on 4 ply wool!

IF YOU CAN'T CROCHET WRAP IT !

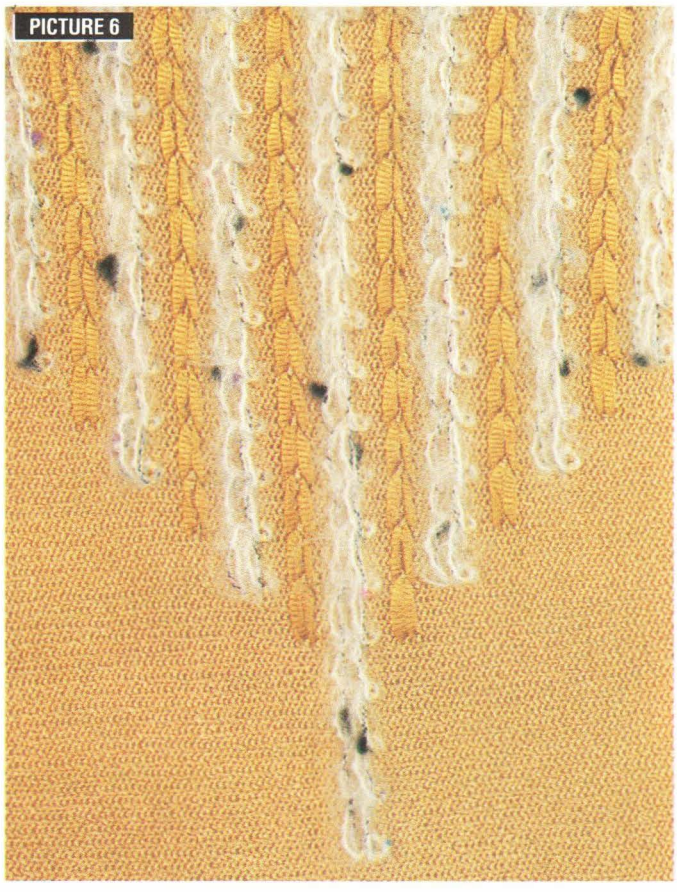
Picture 3 You have made a super top but it needs a neck and cuff trim but definitely not ribs or plain bands. I have the answer! Cast on 'e' wrap with your main yarn at MT and knit six to eight rows. *Bring alternate needles to hold. Wrap, knit two rows main yarn, main tension*. Repeat * to * but wrap the other alternate needle as described last month. Now take your garment edge, wrong side facing you and evenly place over needles. Knit one row main tension, main yarn. Cast off very loosely so the hand or the head can get through. The first six to eight rows can be caught back so enclosing any unwanted ends and tidy the inside edge. No pressing required. This edge is not really suitable for hem edges as the wrapping loops may catch when the skirt moves around the wearer.

WRAPPING ALL OVER

Pictures 4 and 5 Take one plain jumper and whilst knitting add a few wraps here and there. Remember wrapping appears only on the side of the knitting that faces you as you knit — the purl side. I have featured the top from my Book 6 knitted in White Hobby and polyester sewing thread together,

PICTURE 5

decorated with petals of viscose, pearl glitter and ribbon. This is the top of a dress, the skirt was never finished, so I added a rib — making a jumper! The detail is all done by holding, before and after each holding I have wrapped so edging the holding with ribbon. The neckline of this piece has been crocheted. If you would like a copy of the pattern, it costs £3.75 plus 50p p&p to Ann Brown, 35 The Links, Whitehill, Bordon, Hampshire GU35 9HB. *PS:* the pattern includes the skirt! The white and yellow sleeveless top (Triangles £2 plus 50p p&p) uses holding, a much simpler method, with the colours being divided by the wrapped ribbon.


PICTURE 6

ADDING A BIT OF FLUFF

Picture 6 Forget ribbon think mohair. Wrap it! If you wrap close together the fluff is trapped, so by using 3/1 pusher (available from knitting machine shops, or supplied with old machines) bring out every fourth needle and get wrapping. If you use the numbers on your machine bed you can radiate the lines downwards to the centre front then reduce them back up for the other side. You will be surprised how much warmth wrapped fluff adds to the garment, and it does not 'stick' to the sinker posts as much as weaving.

EVER THOUGHT OF USING WRAPPING FOR INTARSIA?

Wrap the needles instead of knitting them, you would have a lot of ends but one has ends with that type of work anyway. Food for thought.

Have some fun this month, make yourself a lightweight summer top, and wrap on the detail. Next time we will be exploring more twist stitches to our wrapping.

SWATCH DETAILS

All swatches are knitted in Hush Knits French Crepe in Maize using Yeoman's Gold Citadella. The mohair on Swatch 6 was one strand of white plus one strand of multi — source unknown.

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SEASONAL OCCASIONS

Each season is special and emblems of activities and occasions associated with it can provide many different design inspirations. Betty Barnden's new series uses themes from the seasons to provide designs for you to build on and adapt as you will. This month she features NAUTICAL IDEAS

Inspired by the memory of sail boats bobbing over blue waves, this semi-abstract design can be adapted in many different ways: for garments, rugs, cushions, wall hangings etc. The two techniques employed, partial knitting and appliqué shapes, are both very versatile, so you can experiment with ideas of your own to create original pictorial or abstract designs to suit many purposes.

DESIGN AND COLOUR

The concept began with the idea of triangular 'sails' on a simple striped background, with narrow stripes at the horizon line and broader stripes in the foreground, and this idea would be particularly suitable for a garment such as the guernsey style sweater shown in Diagram 1. The background could be white or cream with the stripes in blue or navy and the 'sails' in red, orange and/or gold. For a garment, it would probably be a good idea to position the triangles so that the direction of the knitting matched that of the background, to prevent the garment distorting when washed.

For an item of simpler shape, such as a cushion, picture, rug or wall hanging, the introduction of partial knitting into the background breaks up the regularity of the stripes in an interesting way and gives scope for introducing several different colours. You could make a lovely rug or blanket just by making strips of partial knitting with the lines all at different angles and joining them together. Diagram 2 shows a design for a picnic rug made in this way from three strips of knitting. Knit some of the areas in stripes of different widths and with a careful choice of colours, the result will be a work of art!

SAMPLE DECISIONS

For the sample piece illustrated, I decided that the mosaic effect wool would be very suitable for part of the 'sea', and then picked the dark blue, pale blue and turquoise cottons to match some of the colours in the random dye; then I added a small amount of jade cotton to make the whole thing just a little brighter. I used the darker colours in larger areas towards the bottom and the lighter colours in smaller areas towards the horizon to convey the idea of distance.

I first envisaged the appliqué triangles all in the same shade of red, but then decided to emphasise the idea of expressing the distance by making the largest triangle the brightest and the smallest triangle the palest and positioning them from the foreground up to the horizon.

TECHNIQUES

Partial knitting is very simple to do on any single bed machine; consult your instruction book for specific details.

When designing for partial knitting it is important to knit the same number of rows at each side; that is, for every slope there should be an equal and opposite slope knitted from the other end of the bed. Otherwise the knitted piece will not have straight sides, but will wander about in different directions — which is fine, if that's what you intend!

The appliqué triangles are very simply made. Triangles of other proportions can be quickly knitted if you wish to experiment with other arrangements; you might like to knit several geometric shapes including squares and rectangles, all in different colours or shades of the same colour, and try positioning them in different ways on the background, moving them around until you find an arrangement that pleases you. How about making a set of three or four cushions for garden or patio chairs, all using the same colours but with different geometric compositions?

For the sample piece illustrated, I wanted the outlines of the triangles to be as crisp as possible, and found that attaching them with a line of chain stitch in the same yarn would 'even out' the small irregularities of the decreased edges. However, for a different design it might be appropriate to use a contrasting colour for the sewing, or to use a simple embroidery stitch such as blanket or herringbone stitch.

THE NAUTICAL SAMPLE

SIZE

Approx 40 x 40cm
(perfect for a cushion).

MATERIALS

King Cole Mosaics 4 ply Wool
25g in Gaugin (Col A).
King Cole Carolina (slubby 4 ply Cotton)
25g in Mid Blue (B).
15g in Jade (C).
5g in Turquoise (D).

Smooth 4 ply Cotton
30g in Pale Blue (E).
10g in Bright Red (F).
10g in Soft Red (G).
5g in Coral (H).
Note: all yarn weights are approximate. The 4 ply wool could be exchanged for a random effect mosaic 4 ply yarn in shades of blue.
3mm crochet hook

DIAGRAM 1

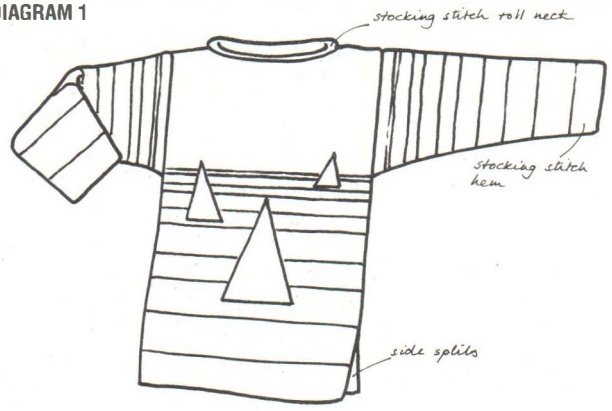
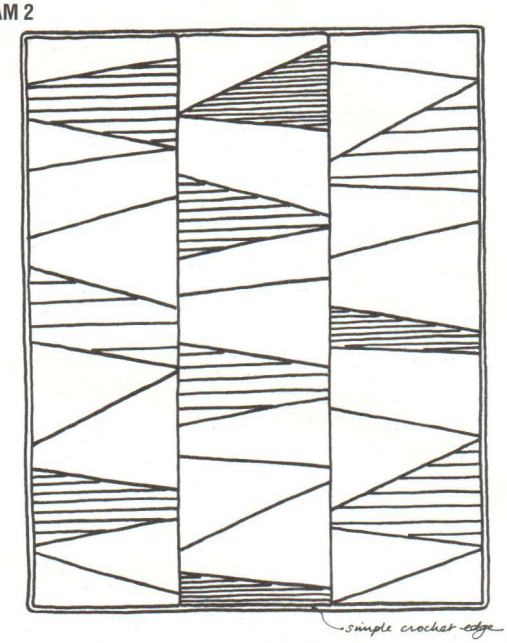


DIAGRAM 2



MAIN TENSION

30 sts and 40 rows to 10cm measured over st st (tension dial approx 7). Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 55.

Crochet Border

ch = chain; ss = slip stitch; dc = double crochet; tr = treble

NOTE

Knit side is used as right side.

BACKGROUND SQUARE

Push 60 Ns to L and R of centre '0' to WP. 120 Ns. Using WY and MT, cast on and K a few rows ending CAR. Using A, cast on by hand ('e' wrap) from L to R.
RC000 MT K20 rows. CAR.
Push 12 Ns at opposite end to carr to HP. Set carr for HP and always taking the yarn around the first inside N in HP on 2nd and every subsequent alternate row (throughout the piece), K2 rows. Rep from * to * 8 more times. RC 38. Push rem 12 sts at R from WP to HP and pass carr to L without K.
Reset RC at 20. Change to stripes of 8 rows B, 2 rows C. **Push 12 Ns at same end as carr from HP to UWP and K2 rows**. Rep from ** to ** 8 more times. RC shows 38. Push rem 12 Ns at L from HP to WP and continue in stripes as set until RC shows 60. CAL (ending 2 rows C).
Continue in stripes as set, rep from * to * 9 times in all. RC 78 (ending 8 rows B). Push rem 12 Ns at L to HP and pass carr to R without K.
Reset RC at 60. Using A, rep from ** to ** 9 times in all. RC 78. Push rem 12 Ns at R from HP to UWP and K2 rows. RC 80 CAR. ***Push 20 Ns at opposite end to carr to HP, K2 rows***. Rep from *** to *** 4 more times. RC 90. Push rem 20 Ns at R to HP and pass carr to L without K.
Reset RC at 80. Using C, ■ push 30 Ns at opposite end to carr to HP and K2 rows ■. Rep from ■ to ■ twice more. RC 101. Push rem 30 Ns at R to HP and pass carr to L without K.
Reset RC at 95. Using D, ■ ■ push 30 Ns at same end as carr to WP and K2 rows ■ ■. Rep from ■ ■ to ■ ■ twice more. Push rem 30 Ns at R to WP and K1 row. CAR. RC 102. Using B, K8 rows. Using C, K2 rows. Using B, K5 rows. Using D, K3 rows. RC 120. Using E, K until RC shows 160. Cast off.

LARGE TRIANGLE

Push 32 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using F, cast on by hand ('e' wrap) from L to R.
RC000 Using MT, K4 rows. *Dec 1 st at each end, K4 rows. Dec 1 st at L, K4 rows*. Rep from * to * until 2 sts rem. Cast off.

MEDIUM TRIANGLE

Push 22 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using G, cast on by hand ('e' wrap') from L to R.
RC000 MT, K2 rows. *Dec 1 st at each end, K6 rows*. Rep from * to * until 2 sts rem. Cast off.

SMALL TRIANGLE

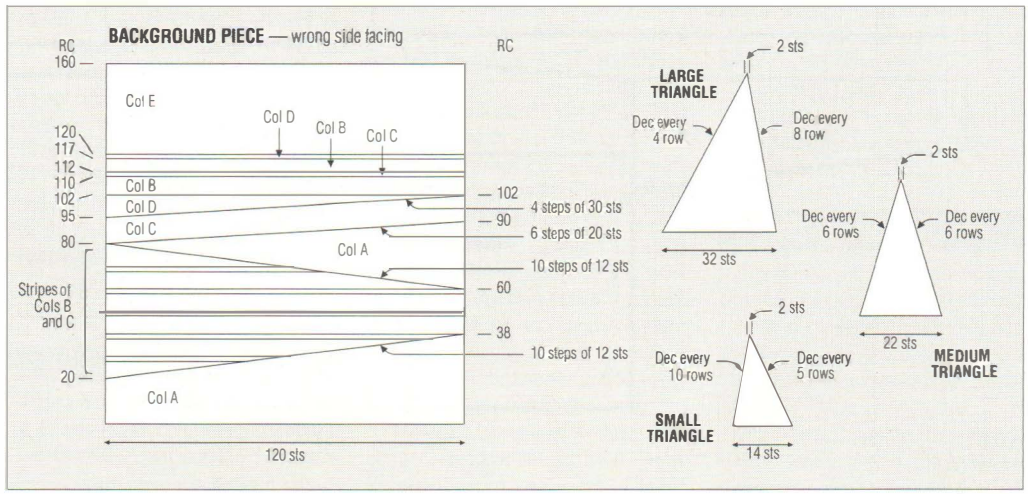
Push 14 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using H, cast on by hand ('e' wrap) from L to R.
RC000 MT, K4 rows. *Dec 1 st at each end, K5 rows. Dec 1 st at L, K5 rows*. Rep from * to * until 2 sts rem. Cast off.

TO MAKE UP

Block pieces to correct measurements and steam or press according to yarn used. Arrange triangles on background as required. Pin and tack in position. Use yarn to match triangle to work a line of chain stitch round edge of each triangle, through both thicknesses. Add a simple crochet edge using B (or col as required); the following picot edge was worked in B on the sample piece and the effect is rather like a border of choppy waves!

CROCHET EDGE

With right side of work facing, begin at lower right corner.
1st Round: *Work 1 dc in side edge of every alt row to next corner; 3 dc in same place at corner; (dc in next st, miss 1 st, dc in next st) rep ( ) all along to next corner; 3 dc in same place at corner*. Rep from * to * once more to complete the round.
2nd and 3rd Rounds: *1 dc in each dc to corner, 3 dc in same dc at corner*. Rep from * to * 3 more times.
4th Round: *miss 2 dc, 3tr in next dc, 3ch, ss in top of last tr made, 2tr in same dc as last 3 dc, miss 2 dc, ss in next dc*. Rep from * to * all round. Try to arrange the pattern so that the ss between two patterns falls on the dc at each corner — if necessary adjust the pattern by missing 3 dc instead of 2 dc, one or more times.
Fasten off. When pressing or blocking, pin out the work with a pin through every point of the border.



Wendy Damon explains how IntoShape can be used for garment shaping and design

Computer Styling

SHAPING UP TO THE COMPUTER

BASIC GARMENT DESIGN IN INTOSHAPE

The manual for IntoShape, which can be a little impenetrable in some areas, is very good on this. The garment designer section, pages 27 to 37 of the user manual, takes you through the steps for creating a simple garment and if you are a beginner I do suggest you work through this section. I have tried to give an overview this month and I will be elaborating on the basics in a future article. Where I refer to 'clicking' by this I mean point the mouse pointer to your choice and press the left mouse button.

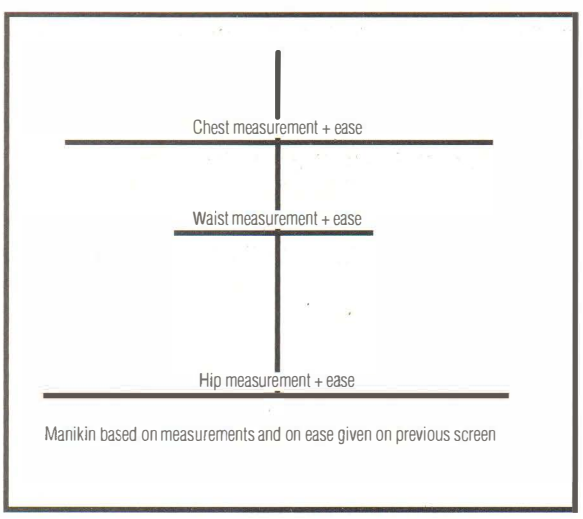
STARTING A NEW GARMENT

Garments are created in the garment designer option labelled 'Garm' on the desktop. Click twice on the garment icon to enter the garment section. To start a new garment click on File and then New. You will be offered a choice of garment types and something called 'Piece'. Piece allows you to start a garment shape from scratch but for the moment I will look only at built-in shapes. On choosing a particular garment the next box offers a variety of sizes for ladies' knitwear. To access men's or children's sizes, click on the word 'Ladies' at the top of the box and you will then get men's sizes, click on the word 'Men' to get children's sizes. At the bottom of the box is the word 'Other'. Clicking on this allows you to select a previously produced garment (or manikin) and use the same measurements again.

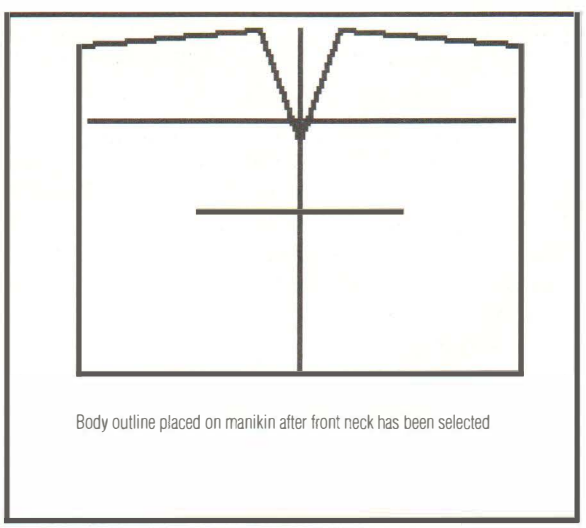
ALTERING MEASUREMENTS

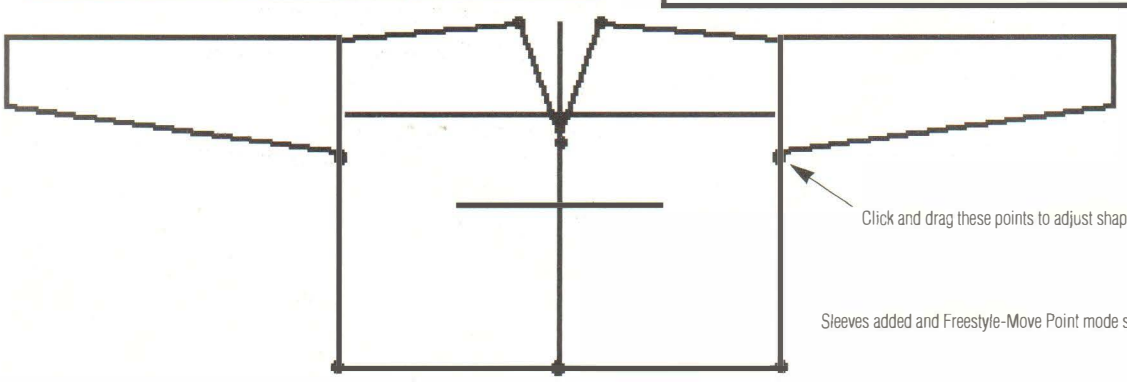
The next screen gives details of measurements and ease. To change any of these click on the measurement, then go to I (for increase) or D (for decrease) and click repeatedly on one of these until the right measurement is reached. You have the option to click on OK and move straight on to the next screen or you can Save. If you save at this point you will have a set of measurements that you can access by clicking on Other in the sizes box as discussed above.

There are two more options: Print will print out the screen with the current measurements, Print Form will print the screen without measurements — you can use the printout to note measurements for entering into the program, or you can send the form to Auntie Maud and ask her to fill it in. Then you can be sure that you will have the measurements you need to knit her a pullover!



Manikin based on measurements and on ease given on previous screen


Body outline placed on manikin after front neck has been selected



Sleeves added and Freestyle-Move Point mode selected

INTOSHAPE PRINT FORM

Notes:.....

.....

	Person's measurements	Added ease	Manikin measurement
Chest			
Waist			
Hip			
Nape to Chest			
Nape to Waist			
Nape to Hip			
Neck			
Shoulder to Shoulder			
Armhole Depth			
Upper Arm			
Wrist			
Sleeve Seam			

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STYLING

The line drawing which now appears on the screen is called the manikin and it is the basis of your garment. At the top of the screen are three boxes labelled Body, Sleeve and Ribs.

Body: Click on this and the sub menu will offer — Front Neck, Back Neck, Front Left, Front Right, Front Base and Back Base. Only some of these options will be available depending on which type of garment you have chosen to knit. By clicking on Front Neck you will be offered a choice of necklines which you can scroll through. Click on the drawing of the one you want to select it. The manikin now has a body outline around it with the chosen front neckline on it. Back Neck will also offer neckline styles and will add your chosen style to the manikin when you click on it. If you have chosen to design a cardigan you will start with Back Neck as Front Neck will not be available. Front Left and Front Right are available only if you have chosen to knit a cardigan. Front Base and Back Base offer the choice of a straight or curved base (or hemline) to the panel. You can work through the list, adding the styling details to your garment, by clicking again on Body and selecting the next option in the sub menu.

Sleeve: Clicking on this takes you directly to a variety of sleeve styles which you can scroll through and select by clicking on the drawing of your choice. The chosen sleeve is then added to the manikin

Rib: This offers a sub menu of edges requiring a rib: Neck, Sleeve, Body etc. Clicking on Neck for instance will bring up a box in which you can change the depth of the rib. The plus and minus buttons will increase or decrease the depth of the rib in increments of 2mm. Along the bottom is a button which toggles between Showing and Hiding. This refers to whether the rib will be seen on the manikin or not. Whether the rib is showing or hiding, its depth will be taken into account when calculating the shape. To exit this box click anywhere outside it. To set the other rib depths click on Rib again and click on the next edge listed. All the ribs can be shown or hidden by choosing All On or All Off from the bottom of the Rib sub menu.

FINAL ADJUSTMENTS

You can make final adjustments, for instance to the depth of a 'V' neck, by clicking on File and then Freestyle. Now click on Edit and then on Move Point. The garment shape now has small squares on it. The point marked by these squares can be moved by clicking and dragging. (To drag click on one of the squares, keep the left mouse button depressed and move the mouse pointer. The square will move too. When you have moved it to the right location release the mouse button). So to make a deeper 'V' neck click the point of the 'V' and drag it down to the required depth. Any alterations you make to one side of the garment will be repeated at the other side. To exit the Freestyle section, click on the box with the cross in it at the top right of the screen.

SAVING

When you have completed the garment you will need to save it. To do this click on File and then on Save As. Type a name into the box which follows and click on OK. The garment is now saved and you can exit the garment section. To open this file again go into the garment section, click on File and then Open. From the box which then appears click on the garment type (Jumper, Cardigan etc.) The following box lists all the garments of that type. Click on the one you want.

Next month, I will be returning to DesignaKnit and producing a garment shape from scratch in the Original section.

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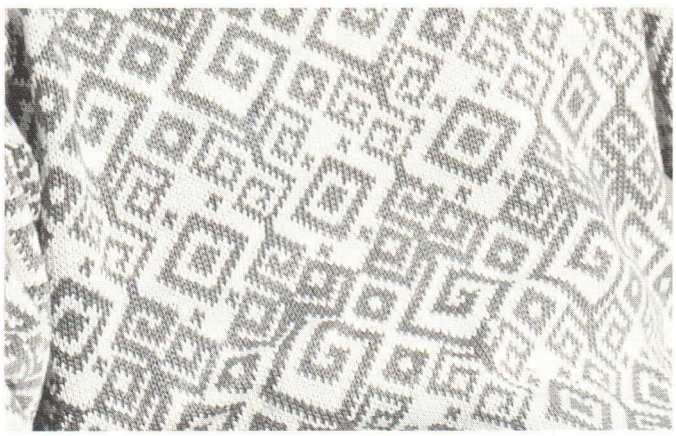
Man's Cotton Fair Isle Sweater

MACHINES: *These instructions are written for standard gauge punchcard machines with ribber*
YARN: *Forsell 2 ply Cotton*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used Calico Shade 700 (MC) and Lead Shade 777 (C)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 2SG*



SIZES
To suit chest 101[106:111:116:121]cm.
Finished measurement 114[119:124:129:133]cm.
Length 64[65:66:67:68]cm.
Sleeve seam 56[56.5:57:57.5:58]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Forsell 2 ply Cotton
2 x 500g cones in each of MC and C.

MAIN TENSION
30 sts and 32 rows to 10cm measured over Fair Isle patt (tension dial approx 8).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 55.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.

PATTERN NOTE
Work in Fair Isle throughout using MC in feeder 1/A and C in feeder 2/B throughout.

BACK
With RB in position set machine for 1x1 rib. Push 174[180:188:194:200] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL. Using C, cast on and K3 tubular rows. Using T1/1, K22 rows. Transfer sts to MB. Insert punchcard and lock on first row. Set carr to select/memorise for patt and using MT, K1 row.
RC000 Release card and set carr for Fair Isle. Work in Fair Isle (see patt note) throughout. K until RC shows 193[197:200:204:208]. Place a marker at each end of centre 54 sts. Cast off.

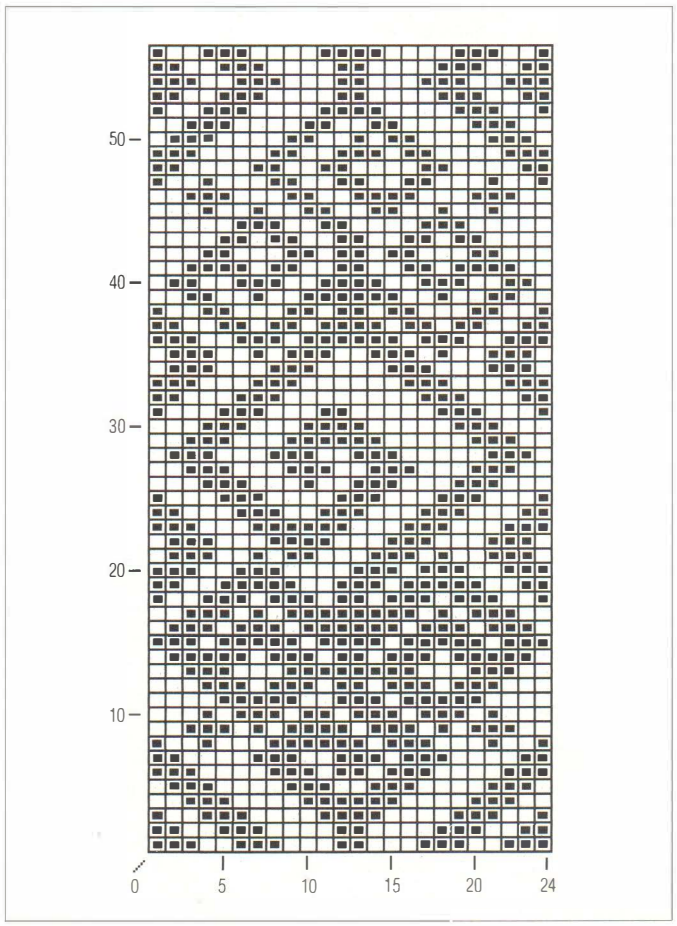
FRONT
Work as given for back until RC shows 168[172:176:180:184].

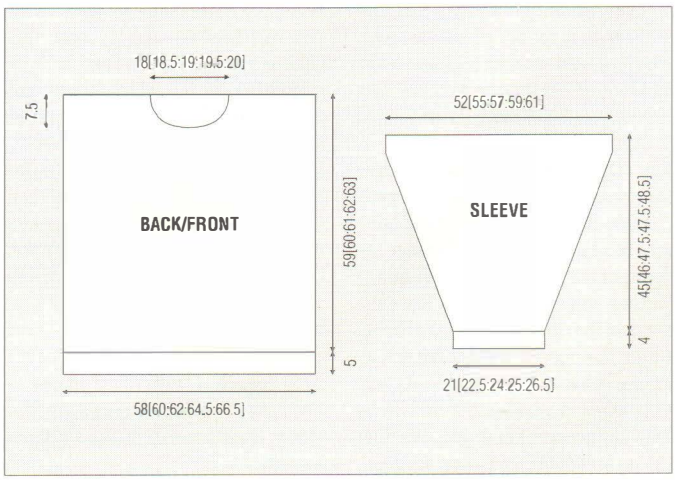
SHAPE NECK
Note patt row. Using a separate length of MC, cast off 22[24:26:28:30] sts at centre. Using nylon cord, K sts at L by hand, taking Ns down to NWP. Cont on rem sts at R for first side. Dec 1 st at neck edge on next 12 rows. 64[66:69:71:73] sts. K1 row. Dec 1 st at neck edge on next and every foll alt row 4 times in all. 60[62:65:67:69] sts. K until RC shows 193[197:200:204:208]. Cast off.
CAR. Unravel nylon cord over sts at L bringing Ns down to WP. Reset punchcard to noted row and lock. Set carr to select/memorise for patt without K and take to L. Release card and set carr for Fair Isle. Reset RC at 168[172:176:180:184] and work to correspond with first side.

SLEEVES
With RB in position set machine for 1x1 rib. Push 64[68:72:76:80] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL. Using MC, cast on and K3 tubular rows. Using T1/1, K18 rows. Transfer sts to MB. Insert punchcard and lock on first row. Set carr to select/memorise for patt and using MT, K1 row.
RC000 Release card and set carr for Fair Isle. Work in Fair Isle (see patt note) throughout. K2 rows. Inc 1 st at each end of next and every foll 3rd row 47[49:50:51:52] times in all. 158[166:172:178:184] sts. K until RC shows 146[150:152:154:156].
Cast off.

NECKBAND
Join one shoulder seam.
With RB in position set machine for 1x1 rib. Push 128[132:136:140:144] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using T1/1, K12 rows. Transfer sts to MB. With wrong side facing, pick up neck edge and hang evenly along the row. Using MT, K1 row and cast off.

TO MAKE UP
Join second shoulder seam. Set in sleeves. Join side and sleeve seams.





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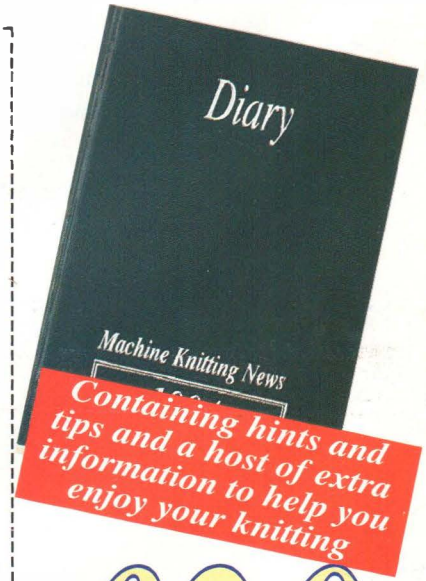

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